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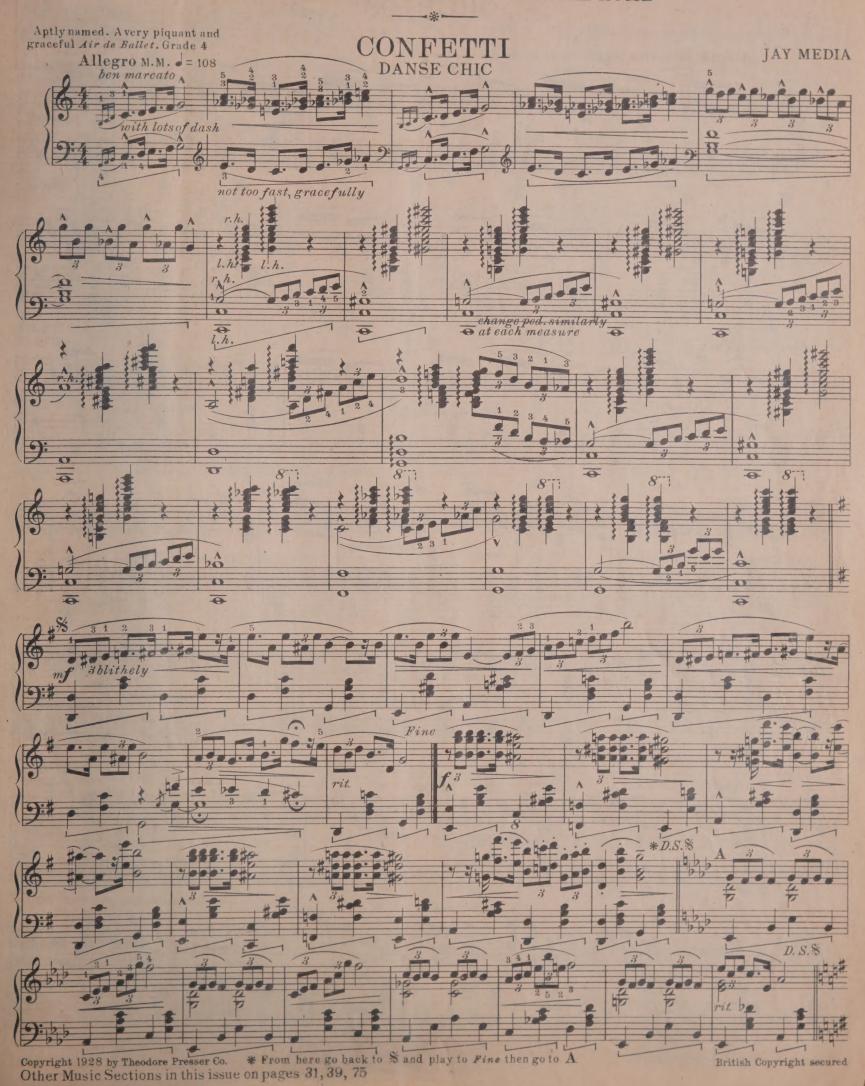
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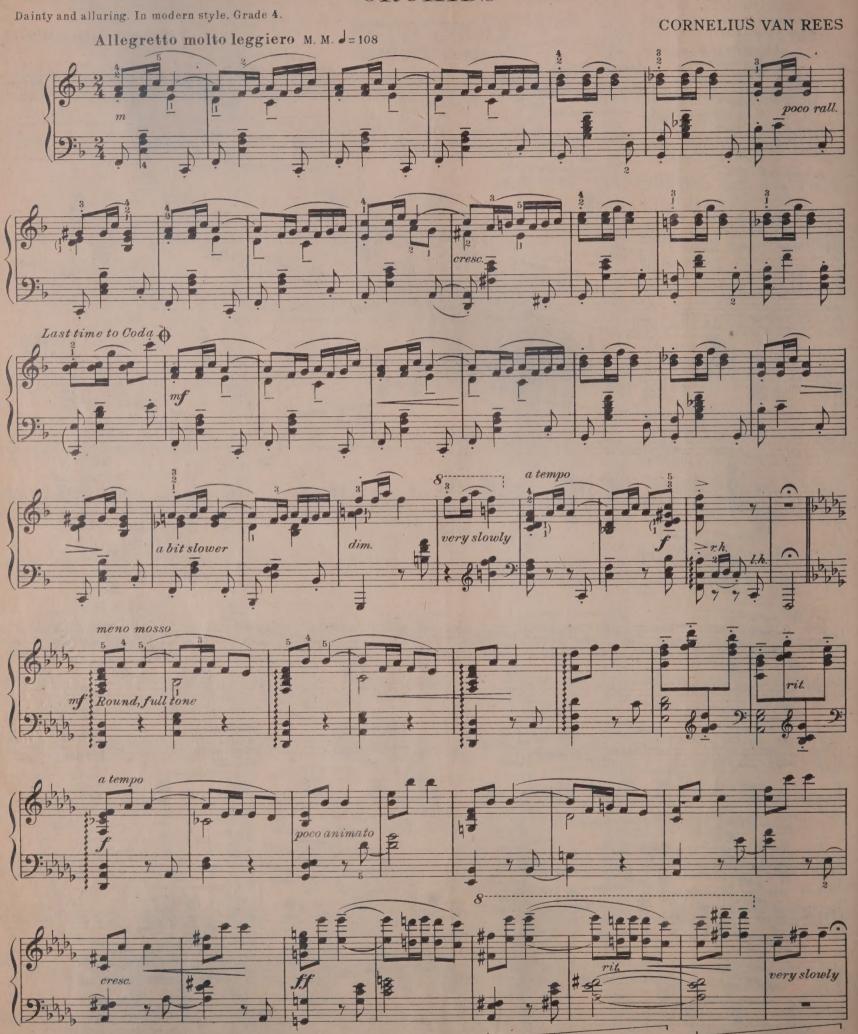


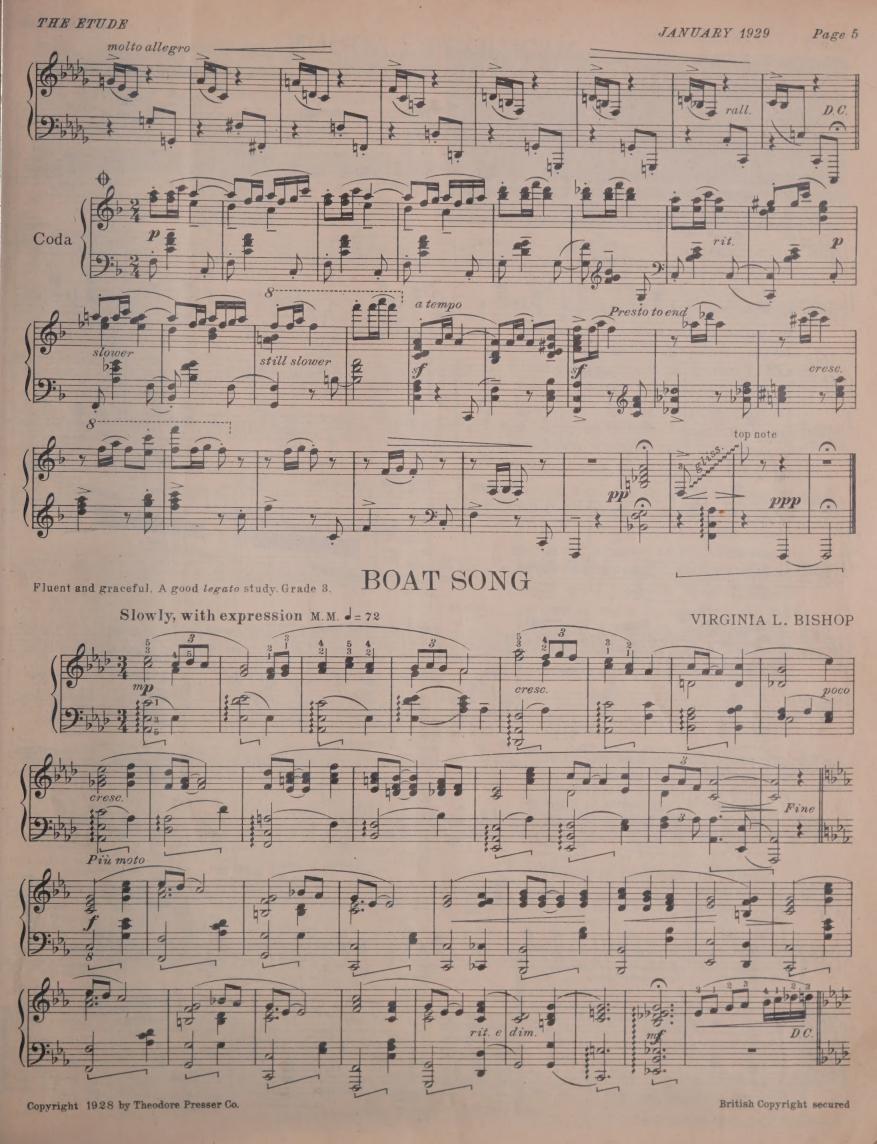
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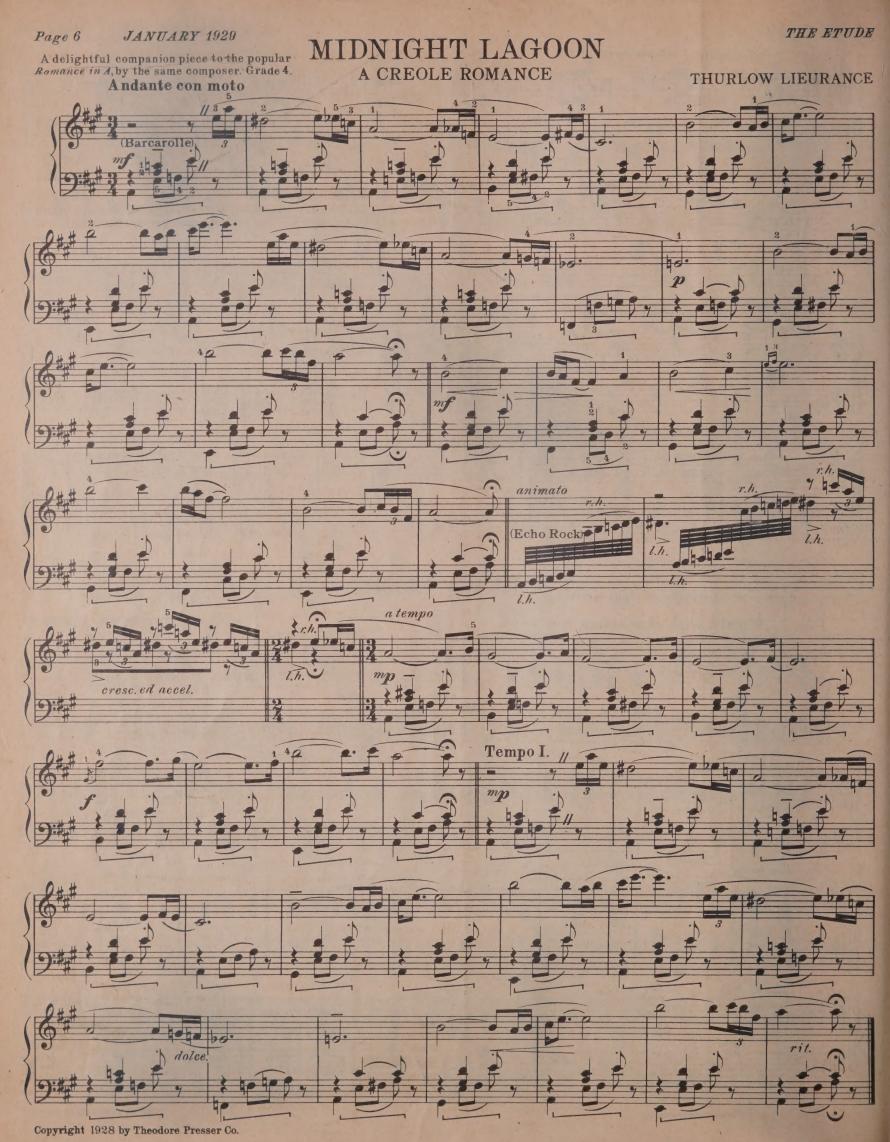
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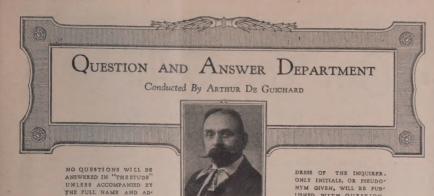


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"Doppio movimento" (Nocturne in F#, Op. 15, No. 2), F. Chopin.

Q. Please tell me the proper way to practice the Doppio movimento from Chopin's "Nocturne," Op. 15, No. 2, in order to get it even and in good connection, particularly in the first six measures. Is there any special way to count it in order to get that smooth connection and bring out the melody notes!—R. M. M., Newark, New Jersey.

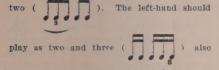
A. "Doppio movimento" (double movement or motion) is a direction for the speed to be doubled, i. e., played twice as fast. The first 24 measures have the metronome time

marked as  $\downarrow$  = 40. It will facilitate the later change of speed, if the initial time is counted in four eighth-notes to the measure

at the speed of | = 80; so that the same beat-speed will be continued, but with only

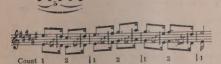
two quarter-note ( ) beats to the measure,

and at the same speed of 80 for the beat. Practice this many times with right hand alone, until it can be played almost automatically, bearing in mind that each beat has five sixteenth notes played as three and



practiced alone. When the practice of each hand separately has been satisfactorily accomplished, the two hands may be played together. Of course, a method could be evolved mathematically by which the exact place for the bass accompanying notes might be determined, but it seldom works out well and is always more or less uncertain in performance; therefore it is not recommended. It should be noted that a quintuplet, as in the right hand part, really consists of 3-2 or of 2-3, that is to say, a triplet and a doublet, or a doublet and a

triplet, which are so accented:



The following:

gives the right hand melody as it should in reality be played.

Notes Double and Sustained.

"A. M. R., St. Louis. By an oversight, the answer to your query, which appeared in the August Issue of The Etyde, was not given in its complete form. The question and its complete solution are as follows:

Q. In the accompanying measures:

Written (3)

in measure 1, treble, should both "G'a" (the half-note and the eighth-note) be played in succession? In measure 2, should they be played similarly? In measure 3, bass, are the two "F's" also played one after the other? Please show how these should be played.—A. M. R. St. Louis, Missouri.

A. Measure 1: the two "Gs" in the righthand are played together (as one note) by the fifth finger, which holds the note down for the entire measure while the accompanying triplets continue their progression. Measure 2 is played similarly, the G being struck with the thumb of the right-hand and held down for the entire measure. In measure 3, bass, the two "F"s" in the left-hand

are played together (as one note) by the fifth finger, which holds the note down for the entire measure while the middle finger and thumb play the "C" and "A" on the second beat, thus:



The explanation is very simple. The ex-rpt is a short-score of parts for different struments, say, two violins, viola, 'cello nd bass, which, in open score, would be:



It has been suggested that the parts might taken by four voices, soprano, alto, tenor

Good Technic: the Fourth and Fifth

Fingers.

Q. I am a piano student, very anxious to evelop good technic, but with rather weak ourth and fifth fingers. Will you please commend some exercises to correct the reakness and indicate some good books on echnic?—S. W., Saluda, North Carolina.

A. An excellent work for your purpose, as cood as any and better than most, is the Complete School of Technic for the Planorte," by Isidor Philipp. The pages from to 18 inclusive are well adapted to your leeds, while the exercises for strengthening he fourth and fifth fingers, on pages 19, 20 and 21, are just what you require. But do not practice them quickly all at once. Begin ach exercise slowly and gradually increase he speed as you acquire greater freedom. On't forget the good old English dictum. Hasten slowly." Did I say "English?" Why, it is to be found in nearly every language in the world. It is universal. In adition, you would do well to practice a slow trill with the weak fingers, taking care to strike with the finger tips, to play evenly, with equal pressure in each different style of touch, to avoid all manner of stiffness in lavor of complete flexibility and independence of finger action.

(Continued on page 61)

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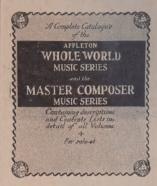
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# Can You Tell?

- 1. When was Verdi's "Aida" first performed?
- 2. Name the tones of the Harmonic Scale of E-minor de-
- 3. What American musician has been called "The Father of American Composers," and why?
- 4. What is the meaning of Sforzando (Sfortsahn-do), usually abbreviated as sf?
- 5. Who wrote a famous Wedding March for Shakespeare's "A Midsummer Night's Dream?"
- 6. What is a Liederkranz?
- 7. Make whole, half, quarter, eighth and sixteenth rests.
- 8. What is the meaning of Fine (Feé-nay)?
- 9. Name another note with the same pitch as E-sharp.
- 10. Who has been sometimes called "The most American of composers?"

#### TURN TO PAGE 70 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of The Etide Music Magazine month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

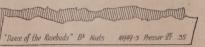
## Filing Sheet Music

By WILFRED E. DESPARD

Busy teachers should waste no time at the lessons looking for mislaid music. They should know where to find any de- lisher, list price with cost price, and selling sired piece at a moment's notice.

Get a supply of manilla folders such as those used in the stores to keep music from being soiled. They may be purchased from the publishers of this magazine for seventy-five cents a hundred. These are slightly larger than sheet music and made of heavy, yellow paper.

If you want to file a selection entitled Dance of the Rosebuds by Keats, write along the folded edge as follows:



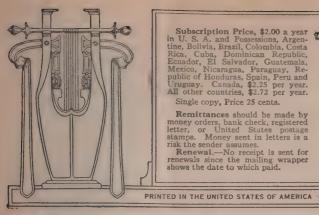
From left to right, we have the title, key, composer, edition number, grade, pubprice to pupils.

All pieces used regularly during the teaching season should be filed the same way. Have a separate shelf in your music cabinet for each grade and file in alphabetical order according to composers. Keep two copies of the same piece in each folder, and, when empty, send to the music store and have it refilled.

In rural districts where there are no music stores, weekly orders should be sent in to a mail-order house, the list being made up from empty folders that have accumulated during the week,

"The basis of all music is rhythm and everyone can have rhythm in his soul, on his tongue and in his feet. No one is born so devoid of rhythm that he cannot attain it so that it will be a life possession. A young man who had never felt rhythm from ears to toes was in the army for a few months with the drill master ever after him, and for sixty years afterwards that man was never out of step with anyone, would not walk with anyone whose pace was so erratic that no one could keep step with him. There are city schools that have all children six-year-old masters of rhythm."—A. E. Winship.

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Vol. XLVII. No. 1 JANUARY, 1929

Entered as second-class matter January 16, 1884, at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1928, by Theodore Presser Co., for U. S. A. and Great Britain.

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HENRY PURCELL

THE WORCESTER (MASSACHUSETTS) FESTIVAL again is history, and glorious history withal. With our own American conductor, Albert Stoessel, leading the musical forces, this sixty-ninth festival furnished inspiring interpretations of Purcell's "Dido and Aeneas," Florent Schmitt's "47th Psalm," Honegger's "King David." Beethoven's "Choral Symphony," and finally Saint-Saën's "Samson and Delila." Leading soloists, who supplemented the fine choral work, were Margarete Matzenauer, Gina Pinnera, Mina Hager, Merle Alcock, Paul Althouse and William Gustavson.

"MANABOZO," an American opera on an Indian theme, with the libretto by Francis Neilsen and the musical score by William Lester of Chicago, is reported to have been accepted for production by several European operatic organizations. It is the first of a trilogy of similar works contemplated by its creators.

"AMERICA," the symphonic rhapsody by Ernest Bloch, which last June was awarded the Three Thousand Dollar Prize offered by Musical America, had its première performances simultaneously, on December 20th, by the New York Philharmonic-Symphony Orchestra under Walter Damrosch, the Philadelphia Orchestra under Leopold Stokowski, the Chicago Symphony Orchestra under Frederick Stock, the Boston Symphony Orchestra under Serge Koussevitsky and the San Francisco Symphony Orchestra under Alfred Hertz. These five conductors constituted the board of judges which awarded the prize.

"THE LEGEND OF THE PIPER," an opera in one act, by Eleanor Everest Freer, had its première professional performance when it was produced by the American Opera Company, at Chicago, on October 20, which was followed by three other presentations on the 22nd and 24th. Let encouragement to our American composers for the musical stage continue!

DR. ALBERT SCHWEITZER, of Frankfort-on-Main, the eminent organist and biographer of John Sebastian Bach, has been awarded the "Goethe Prize" given each year by the munici-pality, on the "Faust" anniversary.

DUDLEY PEELE, of Hazleton, Pennsylvania, has been awarded the Prize of One Hundred Dollars in a contest for a setting of Sir Walter Scott's poem. "Harp of the North, Farewell!" The prize was offered by the Swift and Company Male Chorus of Chicago.

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE ROYAL BELGIAN BAND is announced for a tour of the United States, beginning in March. The tournee is under the immediate patronage of King Albert of Belgium and the Belgian Ambassador at Washington. This band is one of the oldest of the musical organizations of Europe, having been formed in 1831 as a unit of the famous Regiment of Guides stationed at Brussels as a special guard of honor to the King.

THE PHILADELPHIA GRAND OPERA COMPANY, with William C. Hammer as general manager, opened its season at the Academy of Music, with a brilliant performance of "La Gioconda," on the evening of October 15th. On November 15th the same organization gave a "revival" of Leon's tragic "L'Oracolo," a one-act music-drama of the Chinese quarter of San Francisco, which had been given a "Quaker City" performance some years ago by the Scotti Opera Company. It was followed by the première of a grand ballet, "Salome," founded on the poem of Oscar Wilde, and in which Catherine Littlefield interpreted the title rôle.

THE ENGLISH SINGERS renewed acquaintance with their American friends, when they appeared for their first concert of this their fourth season, at the Town Hall, of New York, on the evening of October 21st, with the same personnel as on their previous visits.

....

THE ROTH STRING QUARTET, first heard in this country, at the Pittsfield Feslival, sponsored by Mrs. Elizabeth Sprague Coolidge, will return for a second American season, in October of 1929.

-3-THE BRITISH WOMEN'S SYMPHONY ORCHESTRA, with Dr. Malcolm Sargent as conductor, gave in London, on the twenty-seventh of November, the first of the three concerts announced for the series by this organization.

THEOPHIL WENDT made his début as conductor of the People's Symphony Orchestra of Boston, at a concert on November 4th. Mr. Wendt was born in London and was educated mostly in the Royal Academy of Music of that city. For many years he was a leader in the musical life of South Africa, especially as conductor of the symphony orchestra of Cape Town; and we are glad to welcome him to "The States."

FRANK VAN DER STUCKEN, American FRANK VAN DER STUCKEN, American conductor, who has done great service to American musical art, especially by his long leadership of the great Cincinnati Musical Festival and by his introduction of many American compositions to European audiences, has been honored by a bronze memorial tablet placed on the house where he was born seventy years aro, in Fredericksburg, Texas, on October 15, 1858.

SIX AND A HALF MILLION DOLLARS is now being spent annually for municipal music, by three hundred and fifty of our leading American cities.

THE PRIZE-WINNING "SCHUBERT" SYM-PHONY, by Kurt Atterberg, was first heard in England when it was performed on November 8th, by both the Hallé Orchestra of Manchester, under Sir Hamilton Harty, and by the Queen's Hall Orchestra under Sir Thomas Beecham.

-8---

A "SEA MUSIC FESTIVAL" of four days is announced for Vancouver, British Columbia, from January twenty-third to twenty-sixth. The revival of the old "Chanteys" will be a feature of the occasion.

--- D.

TOKYO, JAPAN, has had a notable celebration of the centenary of Schubert's death, thus emphasizing the interest of "The Chrysanthemum Kingdom" in all that leads to advancement and culture of the world.

·(I — GABRIELE d'ANNUNZIO has written two compositions for the violin and violincello which are to be included in programs at the Vittoriale of Verona.

THE OPERA OF PARIS, by a recent court decision, will receive from the public treasury a subsidy of 2,400,000 francs, while the Opéra Comique will benefit to the amount of 1,000,000

VINCENT WILLIS, one of the greatest of voicers and inventors in the organ-making world, passed away on September 14th, at his home in Chiswick, England. He was a son of the famous "Father Willis;" and some of his finest flue voicing was done on the great Albert Hall organ. Notable examples of his revolutionary inventions adapted to instruments for use in enormous falls, are to be found in the Great Organ No. 1 diapasons of the organs in Liverpool Cathedral and in Westminster Cathedral, London.

FRENCH WOMEN MUSICIANS-TWO FRENCH WOMEN MUSICIANS— Mme. Marie Delna, a leading singer of the Opéra and the Opéra-Comique; and Mile. Magda Tagliaferro, the eminent pianist, are among those recently decorated with the order of Chevalier of the Legion of Honor. Mile. Tagliaferro has the distinction of being the youngest woman to have received this award. ·«——»

-D.

TOSCANINI will in the spring conduct, for the first time, a performance of "Parsifal" at La Scala. It is reported that this may be his last season in connection with the theater and that henceforth he will devote himself to the leading of symphonic concerts.

THE MUSICAL ENTERPRISE, our worthy contemporary devoted to the interests of the band and orchestra, has celebrated on October fifteenth its "fortieth birthday." Our most hearty felicitations!

OPERA IN ENGLISH has had another "inning." On the Steel Pier of Atlantic City, a series of the standard operas was given on Sunday evenings throughout the summer, for which the audiences were both large and enthusiastic.

THE "ARIADNE AUF NAXOS" of Richard THE "ARIADNE AUF NAXOS of Richard Strauss had its American première when given by the Civic Opera Company of Philadelphia, on the evening of November first. The splendid production was due to the enterprise of Mrs. Henry M. Tracy, president, and Alexander Smallens, conductor, of the organization. The tunefulness and marvelous orchestration of the score won much favorable comment.

"DEEP HARLEM" is the name of a new opera on a Negro subject, which is reported for an early hearing in New York. It is said to deal with the development of Negro music.

A GUSTAV MAHLER MONUMENT is assured for Vienna, A sufficient fund for the purpose is now on hand, and the city has donated a suitable site. The memorial will be erected on the Schwarzenburg Platz, a heautiful open square. Work will be hurried, and it is hoped that the dedication may take place on May eighteenth of this year, which will be the eighteenth anniversary of the death of the great conductor and composer.

GIACOMO MEYERBEER, as has lately come to public knowledge, bequeathed to his family the score of a Biblical Opera on the story of "Judith." The second daughter of the composer, Baroness Andrain, who is now nearing a hundred years of life, is in possession of this historic manuscript and, in accordance with the provisions of the master's will, she steadfastly refuses to allow the work to be either published or performed,

GIACOMO MEYERBEER

HISTORIC "LA SCALA" of Milan celebrated, on August 3, 1928, the one hundred and fiftieth anniversary of its dedication to the cause of musical art for the stage. With it are associated the premières of many of the standard works of the operatic repertoire of the world as well as the names of such unforgettable singers as Grisi, Pasta, Malibran, Alboni, Lablache, Rubini and Tamburini.

AN ALL-SCHUBERT PROGRAM marked the opening of the regular season of the Cincinnati Symphony Orchestra, at Emery Auditorium, on October nineteenth. The first part of the program included the "Rosamunde" Overture and the "C Major Symphony" of "heavenly lengths." During the intermission conductor Reiner retired to a box; then the men returned and seated themselves in a circle on the stage to play the "Unfinished" Symphony without the aid of a conductor.

RUBINSTEIN'S "THE DEMON" had its first professional performance in America when recently produced in Philadelphia by the Pennsylvania Grand Opera Company of which Francesco Pelosi is Director-general.

·@----

MAURICE RAVEL received, on October 23rd, the degree of Doctor of Music at Oxford University. A concert of his works, at the Sheldonian Theater, followed the ceremony.

THE METROPOLITAN OPERA COMPANY of New York opened its season on October 29th with a brilliant performance of Montemezzi's "L'Amore dei Tre Re," with Rosa Ponsclle and Giovanni Martinelli in the leading rôles.



MR. OSCAR G. SONNECK, "one of a small group of scholars whose exhaustive research makes them invaluable in the musicians of another world on October thirtieth. Born at Jersey City, New Jersey, on October 6, 1873, Mr. Sonneck was educated in the German universities of Heidelberg and Munich. In a long service as chief of the Musical Division of the Library of Congress, he made our country forever his debtor for the great and scholarly work accomplished there. His historical books on early American music are of inestimable value for the annals they so carefully preserve. For the last fifteen years he had stood high in the councils of G. Schirmer, Inc., and as editor of the "Musical Quarterly" has influenced largely the musical thought of the world.

THE GERMAN GRAND OPERA COM-PANY will begin, on January fourteenth, a series of performances of the Wagner music-dramas, at the Manhattan Opera House of New York, Mme. Johanna Gadski, who shone in the vocal galaxy of the former Metropolitan produc-tions, will sing the Brünhildes. GERMAN GRAND OPERA

(Continued on page 65)



THE INTERNATIONAL SOCIETY OF CONTEMPORARY MUSIC this year held its annual festival amid the romantic charms of rare old Sienna, Italy. Among the interesting offerings were concerts of ancient Italian music, by the Adgusteo Orchestra of Rome, with Molinari conducting; the singing of the Roman Choir under Mgr. Casamiri; the Venice quarter playing the Quartet, No. 2 of Vincenzo Tommasini; a program of Czech music; Frank Bridge's Quartet, No. 3, played by the Brosa Quartet from London: and Manuel de Falla playing his own Harpsicherd Concerto.

THE HART HOUSE STRING QUARTET making a tour of the maritime provinces of anada for the fourth time in four years.

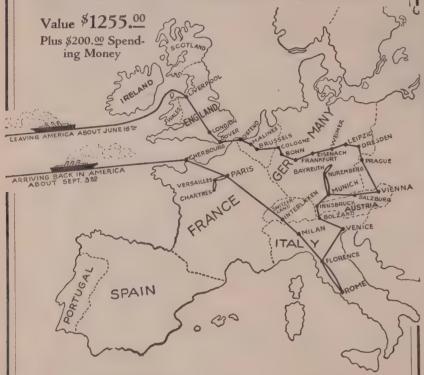
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## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

## The Singing Negro Soldier

has done a real service in collecting out of the way to find a chance to come original negro songs which he heard "over in contact with the negro soldier, who, there." He explains that he began as far as possible, put a little music into by trying to collect songs of the white everything he did, be it marching, digging, soldiers, but found them addicted to cooking, travelling, unloading ships, or any Broadway melodies. He tells of better of the thousand and one jobs soldiers alsuccess with the colored troops, some of whom, he says, "were natural born singers, usually from rural districts, who, prompted by hunger, wounds, homesickness and the reactions to so many generations of suppression, sang the legend of the black man to tunes and harmonies they made up as they went along-tunes and harmonies oft-times too subtle for my clumsy fingers and my improvised score-

paper.
"In the early summer of 1918," Lieut.
Niles continues in the preface to "Singing

JOHN J. NILES, an air pilot with the Soldiers," "I gave up recording the songs A. E. F. in France, as well as a musician, of white boys and began to put myself of the thousand and one jobs soldiers always have to do. The negro soldier not only had the mellow, resonant vocal qualities so necessary in singing, but he had an abandon and an emotional nature which, with his ability to dramatize trivial situations, many times produced the most effective performances.

"Whatever may be said for the negro as a fighting soldier, no one may gainsay him as a singing soldier, nor discount the fact that his music had some part in the success gained by our arms in the past

## Age, and Loss in Hearing

Notes high in pitch are gradually lost earlier years he could usually hear as high ful experiments made by Dr. Carl E. Seashore, the results of which are given in his "Psychology of Musical Talent." "It is certain that this upper limit varies

greatly with age and with individuals the same age," says this author. "Roughly, it may be said that, if the upper limit is 30,000 d. v. (double vibrations) for a person of sixteen, it is quite probable that it will be reduced to 15,000 d. v. by the age of sixty. This decrease with age seems to be quite independent of training and of the use of the ear. It is undoubtedly in accord with the biological law that the suffer decline with increasing callousness

to us as we grow older, according to care- a tone as any of the students in the room when demonstrating with the Galton whistle before a class; but now he has reached the humiliating stage of hearing nothing while perhaps four-fifths of the class hold hands raised to signify that the tone is heard, this notwithstanding the fact that he has the advantage of sounding the tone near to his ear. The same situation arose . . . . when one of the greatest singers of the country was being tested in the laboratory with her young daughter. The daughter was responding to higher and higher tones, and the mother, not hearing most delicate structures are the first to anything, was astonished, and could hardly be made to believe that her comparatively 

## Brahms as Pianist

(which he played himself) prove this. But he preferred to relegate that technic to the post of servant to his art. It is doubtful whether he ever played a piece note-perfect; but his interpretation was artistic and in keeping with what may reasonably be taken as having been the composer's intentions. Indeed, his aim always appears to have been to present the composition, not to play the piano- pedal held down almost peevishly."

As a pianist, Brahms was "capable of the most amazing feats of endurance and digital power," says Jeffrey Pulver in his interesting biography of this composer.

"His own compositions for the piano circumstances were easier, he confined (which he played bireself) grove this himself almost exclusively, when he played himself almost exclusively, when he played the pianoforte in public, to the performance of his own new works.

"His playing varied considerably with his mood. At his best he was highly artistic and possessed a most delicate touch; but when forced to play against his will or in uncongenial company, he would thump in very crude fashion, with the

## The End of a Dream

SCRIABIN was the inventor of a "keyare blended. In this invention, observes H. E. Wortham in "A Musical Odyssey," the goals of the Mystery.'

"But the Mystery itself still eluded him. board of light" by which sound and color It was to this that in those four years he had been giving his days and nights. He realized the limitation of his art, if "Scriabin thought he had made a step not of his vision. He might possess no toward the unification of the arts, one of key to the central enigma of life. The (Continued on page 63)



## MUSICAL EDUCATION IN THE HOME

Conducted by MARGARET WHEELER ROSS

No questions will be answered in The Etude unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Determination at Twenty-One

HE FOLLOWING splendid letter ETUDE who may have a secret craving to play the piano for their own gratification: Dear Madam:

I am coming to you in regard to a matter to which I have given considerable thought. I am a young man twenty-one years of age. During my childhood I did not have the opportunity for a musical education of any sort either privately or in the public schools. I have always been fond of music and have long regretted that I lacked advantages at the proper time. I cannot even say for myself that I have musical talent other than an earnest desire to play an instrument-and that instrument the piano.

And now my question is: Do you consider it feasible for me to attempt to fulfill my ambitions? I know that one who would become a highly accomplished musician must begin early, but my aims are not so far-reaching. Although I would like to play well it would be only

for my own pleasure.

Because of other work, I do not think I could devote more than an hour a day to practice for the greater part of the year at present, although, during the summer months, I could increase the length of time and also take two lessons a week. I would be willing to make considerable sacrifice to accomplish my purpose. Perhaps it would be more difficult in some respects to begin at this late age, but I am of sufficient maturity to know my desire in the matter and to hold to my object.

I recently read an article in The Etude for March, 1928, entitled "Taking up Music in Later Life, an Interview with John Erskine," according to which Mr.

pursue.

Sincerely yours, C. M. B.

## Special Treatment

YOUR LETTER is pertinent and in-teresting because it touches a phase of music-study upon which much is now being written and to which teachers are giving special attention. The problem of the adult-beginner is a thing of the past and does not disturb the modern, up-to-date instructor. Special study courses are being published which are adapted to the mental development and the physical handicaps of the adult beginner, and the noble army of beginning music students who have reached maturity is increasing who have reached maturity is increasing upon the plodding process of the present.

You say you know your desire, can hold to your objective, and would make tory. Therefore, with your evident intory. Therefore, with your evident in-telligence and keen desire, if you select a teacher who is qualified to instruct the adult beginner, I see no reason why you should not go to work upon the keyboard and get a great deal of pleasure and satisfaction out of it.

Your choice of the piano is wise, notis published for the encouragement withstanding this instrument presents great of other adult readers of THE difficulties in its technical mastery and requires a long period of study for demonstrable results. It is by far the best instrument from which to get a good musical foundation. Reading several notes at a time makes more demand upon the intellect than using only a single score. Besides you must coordinate fingers, hands, wrists, arms, feet and eyes-physical requirements which are greater than those present with an instrument using only a few of the body members. The adult mind can get an early understanding of the principles of harmony in working upon the piane and this factors. the piano, and this feature adds no in-considerable degree of interest while the technic of the instrument is being ac-

You must understand at your age the muscles of the fingers are not as flexible as they are in early childhood, nor is the mind so plastic to receive suggestions. Since good piano-playing-that is, facility in keyboard technic-is the result of quick responses from brain to muscles, you cannot expect rapid results, nor a ready technic, with so late a beginning. And you will never be able to play the brilliant, florid, rapid type of music as well as do those who have been familiar with the keyboard since early childhood. However the intellect being more developed and the understanding riper than in childhood gives a decided advantage in mastering the purely scientific phase of the subject.

#### Look to the Future!

Y OU STATE you have an earnest desire to play the piano, and you seem to understand completely your limita-tions consequent on a late beginning. Erskine advocated the very course I would Therefore I would say you are adequately equipped for the fray. But let me impress this upon you—strive from the very beginning to look to the future. Refuse to see the discouragements of the Now. If, as you say, you can give an hour a day to regular practice for the greater part of the year, that is three-hundred and sixtyfive hours. If you can increase it in the vacation period, as you say, it would mean something like four-hundred hours a year. Try to look forward to the end of two years and evaluate what eight hundred hours put into the work with concentration and determination will do. Then visualize yourself at the end of this period of time, constantly dismissing all discouragements that come with dwelling

> Such being the case, you cannot fail. I would advise you to begin at once, and I am certain you will satisfy your ambition. In making the effort you will be developing your character and your

(Continued on page 63)

## MARK HAMBOURG

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# The Supremacy of Personality

>HE late and inimitable Charles Frohman, one of the most astute purveyors of public entertainment the world has ever known, had a way of saying that the actor's success is due first of all "Vitality." This is another way of telling us that the vital life element, physmagnet which draws the patrons to the box office and then something which brings ultimate success to the performing artist. High artistic efficiency is, of course, taken for granted.

All of our findings in the arena of music confirm the wisdom of Charles Frohman. Vitality and personality are This does not mean that physical beauty is the paramount.

great essential. We have known artists who were not at all pleasant to look upon but who, nevertheless, had that kind of platform charm that is indescribable and all-compelling. We have known other performers possessed ability of superlative order and a fine appearance but who failed dismally. The com-bination of great proficiency and personality is, however, in most cases irresistible. Paderewski, Kreisler, Galli. Curci, Schumann-Heink, Harry Lauder, Irene Franklin, Douglas Fairbanks, Charlie Chaplin and many others all exemplify it as did, for instance, Bloomfield-Zeisler, David Bispham, Albert Chevalier and Eleanora Duse.

More than this, there is no substitute for personality. Nothing can take its place in the scheme of success before the footlights. This principle is the provocation for this editorial.

ical, mental and spiritual, is the thing which after all is the sends them home after the performance with that unforgettable

AUDITORIUM OF THE ROXY THEATER

This single playhouse in New York maintains an orchestra of one hundred and twenty-five men. Its auditorium is, in many respects, finer than will be found in most of the world's famous opera houses.

There is now pending a huge period of re-adjustment, in certain phases of public appearance, which is giving much concern to many professional musicians. We refer to all of the marvelous present-day devices for mechanically representing through the sound-reproducing instruments, the radio and the cinema (the Vitaphone or Movietone), artists who are not visible to the auditor. All of these things are giving untold delight to millions of people, and the future of these inventions knows no bounds. They must be ranked with the great blessings of the age.

"But," you ask, "will they displace the actual artist in the flesh?" Generally speaking we answer that, after the period of re-adjustment, they will multiply the opportunities for the artist one thousand fold. The material future of music and musicians was never more promising than now.

The art of the cinema and the art of the stage are two separate and quite distinct growths, according to the experts who know the most about them. Seeing a photograph of Mr. Paderewski does not lessen your desire to see and hear him. In fact, every time his likeness appears he is advertised. When a famous movie actor comes to town the "fans" are frantic to grasp just a fleeting glimpse of their favorite whom they have never seen except upon the silver screen. The Vitaphone did not lower the stage salary of Al Jolson. It raised it.

Graham McNamee, the famous radio announcer, could

go upon a lecture tour and talk to packed houses. Many a singer, violinist and pianist owes his larger reputation to the successful sale of his records or to a reputation made over the microphone.

It is supposed by some that the moving pictures have supplanted the theater and that the public prefers to have its drama photographed. This is not at all the case. The reasons for the success of the movie are first of all economic. With the huge rise in costs. the movement of road companies became prohibitive. Railroad rates, union wages for stage hands, printing costs and such expenses rocketed to the skies over night. If we had not had the movies at all we should probably be without any form of the drama in many small communities

What the movies are really doing is to cultivate a marvelous appetite for

the drama. They also create distinctly new theatrical possibilities that would have baffled the old dramatists. There are far more "legitimate" theaters in New York City now than there were ten years ago, notwithstanding the huge upward jump in the cost of admission. All this has come about despite the creation of countless "Cathedrals" and "Chapels" of movie art.

The Movietone, the Vitaphone and kindred instruments will unquestionably deprive certain musicians in small com-munities of their positions. Mediocre instrumentalists will literally be retired, and, of course, some fine musicians with them. They may for the time being have to seek other employment in the musical field which is being broadened prodigiously

by epoch-making inventions. But, though they may suffer now, it is inevitable that the demand to hear better music will be enormously increased, and the public, always curious and human, will in time compel the managers to supply them, in other ways, perhaps, with living players who will represent a very high order of accomplishment. Movie managers cannot fail to find out that the fascination involved in hearing and seeing a living organist of high skill play his instrument cannot be supplanted even by the most marvelous reproduction. If it were not for the box office value of the personality of the organist, he would have been supplanted long ago by player-roll organs.

Mr. William Fox, for instance, has just announced the erection of a theater building in Philadelphia which is to cost \$16,000,000, a figure that ten years ago would have been regarded as the ravings of an insane man. He also announces that he will have an orchestra of one hundred and twenty-five men. We know that it will be composed of as fine a group as has brought fame to the Roxy orchestra in New York. Twenty years ago the Boston Symphony proudly boasted of an orchestra of eighty-six members.

The ultimate outcome of the situation is that there will be in the future more and finer positions for really expert performers. In the meantime the symphonic accompaniments of the Vitaphone and the Movietone are creating an appreciation for the best in small communities, which will develop musical demand enormously.

Ultimately all of these modern forces will increase the musician's opportunity unbelievably. Meanwhile certain musicians of a superior order who have been engaged in making records for the sound reproducing instruments (phonographs and cinema) are said to be reaping a harvest of gold. It has even been reported to us that many are making as high as one hundred dollars a day.

Last summer in Kingsport, Tennessee, we passed by the Public Square one Saturday evening when the high school band was giving its weekly concert. The square was packed with people and the streets were clogged with automobiles. At the end of each number the applause (to say nothing of the deafening honks of the auto horns) was genuine and voluminous.

The autoists had motored to Kingsport from towns for miles around in order to hear that concert. Most of these people unquestionably had radio sets at home and could hear performances of distant bands much finer in technic than the local group of young people, though these played really very well,

indeed. The point is, however, that hearing a band over the radio and being present when the band plays are two distinctly different things. We have not the slightest doubt that, if the radio had not performed its unique service during the past few years in developing the appetite for music in that community, the crowd at the band concert would have been far smaller.

All this is not merely manufactured optimism. These statements are based upon the careful observation of the working out of all similar advances in the past. The radio, the sound reproducing instrument, the player-piano and the musical cinema are really collaborators of the musician, which promise to do in a decade what could have otherwise been accomplished only in a century.

The attraction of personality is one of the most powerful forces in life.

A writer in The Nation, with a radical slant toward the movies, delivers the following pronouncement: "Insofar as the talking picture is concerned there cannot be the slightest hesitation in saying that it is bound to oust and supplant in the field of popular entertainment, both the silent picture and the theater of living actors."

Insofar as the living actor is concerned this opinion seems very immature. When your editor was president of the Drama League of Philadelphia for two years he met innumerable authorities on the theater. Even then the talking pictures were a bugbear to some actors. One knighted Englishman, however, said with characteristic insight, "The processes for printing in colors have unceasingly improved and increased for fifty years, yet the market for fine paintings of permanent worth has grown greater than ever."

We cannot believe that, in the drama or in the art of interpretative music, the public will ever exchange the desire to see the living artist for any marvelously contrived facsimile. What will happen is that thousands who might never have seen the original may hear and witness the astonishing photo-acoustical reproduction. Life will be splendidly expanded thereby.

However, there is something magical about being in the presence of the real actor and the real musician—something that can never come from the screen. As one brilliant youth recently put it, "It is just the difference between kissing a girl and kissing her photograph." Multitudes will never cease to journey thousands of miles to see the "Descent from the Cross," "The Night Watch," "Sacred and Profane Love" and the "Sistine Madonna," despite the greatest achievements of the art of reproducing great paintings by the camera and the press.

#### THOROUGHNESS IN PIANO MAKING

NE of our friends tells the story of a lady who bought an old Model T Ford. She learned from the dealer how to start the car, but, alas, not how to stop it. On her first urban excursion she ran down a street, bumped into the tail end of a milk wagon, turned it over, and spilled the driver and his lacteal cargo into the gutter. The Irish traffic policeman hailed her with sharp blasts of his whistle, and sharper blasts of profanity. She sped on waving her hand wildly and circled the block until she arrived again at the wreck of the milk wagon when she hit it a blow which stopped her own car but did not injure her. The officer came up inhaling vehemently and shouted: "Great guns, lady, there's one thing I got to say about you. You sure are thorough!"

Thoroughness of another kind has been sought earnestly by makers of fine pianos, since the beginning of the industry. Music lovers have a great deal for which to thank the manufacturer, in this connection. In the first place, there must be great thoroughness in the selection of materials. Some manufacturers literally ransack the world for the highest quality of woods for the interior and outer parts of the piano. Any ordinary wood will not do in an instrument which is supposed to stand up for years under varying climatic and atmospheric conditions. The metals, the felts, the ivory, the varnishes—all demand the closest critical and scientific examination. The workmanship must be of a high order, representing native ability and long experience.

There are few industries in which the leading manufacturers have higher ideals than in the piano business. They know that if a piano is to survive it must serve an art. More piano houses have gone down because they have failed to recognize this principle than for other causes. An ideal, an artistic instrument from the musical standpoint and thoroughness in every detail of materials and workmanship are the things which the buyer must procure if he is to have a really satisfactory piano. "Thoroughness" is the slogan of all fine piano makers.

Buy the best piano your means will permit.

The Editor of The Etude has read thousands and thousands of letters from Etude friends and from this unusual experience has divined those themes which seem to be of most interest to our readers. We are always glad to hear of subjects which our friends would like to have discussed in these columns. Won't you let us hear from you?

# "Venice," the City of Dreams

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

## By JAMES FRANCIS COOKE

PART I

JOHN RUSKIN, son of a London existence of the United States of America genius of the drama, Eleanora Duse, the beloved—and then the palace of d'Annunzio, the lover who parted from her when her beauty began to fade.

The Barcarolles

The Barcarolles

genius of the drama, Eleanora Duse, the beloved—and then the palace of d'Annunzio, the lover who parted from her when her beauty began to fade.

The Barcarolles hundred thousand words in creating a work which any one who aspires to culture is expected to review with reverence. Ruskin, with his rich experience and striking gifts attempted to conjure in the imagination a worthy verbal picture of the "Queen of the Adriatic." Yet, when all is said and done, there is nothing short of an actual visit which can give you a proper picture of Venice.

Venice is located in a bay of the Adriatic Sea and is built on one hundred and seventeen islands. However, in visiting the city one loses all consciousness of the islands and thinks of a community, laid out as a city with waterways instead of These waterways are one hundred and fifty canals crossed by three hundred and fifty bridges of every imaginable description and design.

Venetian Origin

THE FIRST settlement of Venice was strategic. To escape Teutonic invaders, the refugees sought safety on these islands, in the fifth or sixth centuries. The city's economic position was unusual. It became the half-way house between the Byzantine empire and western Europe. It was the haven for countless cargoes of treasure from the opulent East. In the following centuries Venice rose to mercantile and manufacturing prominence, second to no city in Europe, save possibly Genoa. The government, known as the "dogate," or the government of the doge, came into existence about 697 A. D. At one time it controlled a large part of northern Italy. The republic continued until 1797 when the iron hand of Napoleon put an end to it. Thus the Venetian government, as a nation, lasted for eleven centuries—seven times as long as the

PORE through your Ruskin, revel in his appraisals of the artistic and architectural wealth of Venice, "the enchantress," because some day you may find yourself dreaming under the moonlight on the palace-fringed Grand Canal, listening to the songs of the gondoliers. These amphibious gentlemen have, how-ever, a very limited repertoire. When ever, a very limited repertoire. When contemplating barcarolles you think of Mendelssohn, Rubinstein and Offenbach (strange that the most famous Venetian boat songs have been done by Jewish composers of other nationalities); yet, in Venice you never hear these famous compositions. What do you hear? Largely songs which you have always associated with Naples, "Funiculi, Funicula," "Santa Lucia," "O Sole Mio" and "Bianca Casita." Moreover, the voices of the Venetian gondoliers have a coarseness which you do not hear in Naples. Their speaking voices, however, are rich and rotund; and it is as difficult to forget will large the winderful Cathedral of St. Mark.

Marvelous Palaces

THE MONUMENTS to untold wealth rise everywhere. Palaces worthy of the art of the lapidary line the great canals. It is wholly impossible to measure the riches of Venice. Fortunately, the taste of the magnates led them to seek speaking voices, however, are rich and the greatest of artists to decorate their palaces and churches. In the eleventh boat songs have been done by Jewish comorotund; and it is as difficult to forget palaces and churches. In the eleventh their warning "Oh-ehe" as they round the century mosaic workers were brought corners as it is to forget the marvelous skill by means of which they propel their thirty-foot barques through the most in-tricate aquatic traffic, without a single

When Giovanni and Beppo do essay to sing, you unconsciously mistrust that the tiful. The artists were the forerunners length of their program is likely to be measured by their estimate of the size of the fee they may expect from you. Fortunately, most of them refrain from singing and do not attempt to interfere with the most of the most expect show and the most expect show and the most expect show are distributed by the most of the most expect show are shown as the most expect that the most of the most expect show are shown as the most expect show and the most expect show a second show as the most expect show as the most expect show and the most expect show a second show a secon the music that instinctively surges up 1477) lived ninety-nine years and died within you as you glide through a magic a very wealthy man. He bequeathed to city of measured romance. Here is the house of Byron, there the home of Browning. Ahead in the residence of the pathetic

price of twenty-five cents per copy.

when her beauty began to fade.

civilization the world has known, you speed silently from arch to arch, past staggering boat posts, past exquisite water lanterns which your gondolier recognizes lightly with, "Benvenuto Cellini ha fatto questo" (Benvenuto Cellini made that). Ah here is a link with an unforgettable past. You look down at your twentieth century garb and wish that for a moment you could glide back through the years and see Venice at the time when the great Willaert was bringing new musical glories

from Greece, establishing an art in Venice which is maintained to this day. Then there were makers of exquisite glass, the filmiest of laces, wrought iron fashioned like giants' jewelry, statuary, paintingseverything to make life happy and beauof one of the most remarkable schools Venice, however, art creations now representing millions of dollars in value.

We have found critics who have dis

then her beauty began to fade.

Will fail to agree in the opinion that it
Haunted by images of the most colorful is the most impressive. Here is a house of God which seems to have been carved out of gold. The gold mosaics, with the innumerable scriptural pictures, seem overpowering in their significance, when viewed in the "dim religious light" of the passing day. They reach back to the age when the populace, unable to read, depended upon frescoes for their Biblical knowledge. Here we saw the red-robed figure of a noted cardinal preaching the virtues of mercy from the lofty pulpit. Here we heard a choir, with voices of celestial timbre, singing medieval music from ancient tombs, behind a screen of incense. Looking up to the Byzantine arches we found ourselves floating back to the time when the Venetian school of church music was the greatest in the

An Early Music Master

TO THIS glorious temple was called Adrian Willaert, in 1527. At that time Titian, "il divino," was fifty years old and Venetian art may be said to have reached then its highest point. The discovery of the new world had set all Europe aflame; the minds of men were being reborn. Willaert, born in Flanders (1480-1562), was the most brilliant musician of his age. It should be noted that he was called to Venice when Palestrina was only one year old. There, supported by the wealth of the Venetians, he was permitted to found a school which included such church writers as Zarlino, de Rore and Gabrieli, masters who had a direct influence upon the church music of the whole world. St. Mark's at that time possessed two organs, on opposite sides of

(Continued on page 53)



Articles of this series, appearing in 1928, were "Naples" (May and June), "Rome" (July and August), "Florence" (September and October), "Milan" (November and December). These numbers may be obtained upon receipt of regular





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## Phrasing—a Key to Technical Problems

By JAN CHIAPUSSO

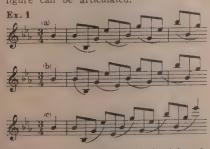


JAN CHIAPUSSO

T IS a great error to think that finger exercises alone can give a student what he commonly calls technic. There is of course a certain stage in the development where exercises are of use to form the hand and awaken it out of its natural laziness. In a later stage exercises can serve to smooth out unevenness. But technic proper does not consist in mechanics only. It is the means of expressing one's musical ideas and emotions and therefore consists in the mastery of rhythm, dynamics, and, most of all, of phrasing, which all this involves. And phrasing is more than one would think at first consideration. It really is the alpha and omega in music. If the phrasis altered the emotional impression totally differs, and the inner articulation undergoes a transformation; there is like-

wise a different approach to the keys. Let us study a few examples. We shall take Chopin's Prelude in E-flat Major, No. 19. Lack of space prevents the giving of the complete phrasing. All we need for our purpose, though, is the inner articulation. There are three ways in which this

figure can be articulated.



Now, though it must be admitted in advance that the third manner is the best one, for the sake of completeness we shall describe the first manner also.

The first way of phrasing could be of use since the separation of the triplets helps us to bring out the melody. In this case we have to lift the arm entirely from

not move the individual fifth finger to make the tone but will hold it rather firm, not moving the root-joint (the phalanx) but using the fore-arm as a lever to press down the key. The arm raises only slightly and describes a smooth arc from G to Eb, arriving vertically poised with the three fingers over the next triplet, in such manner that we could strike them together as a chord. After each triplet raise the arm slightly; the general movement must be made smoothly and continuously without any sharp jerking from one triplet to the next. The contact with the key must be such that it causes no shock against the ivory, nor against the key bottom. It is very difficult in this phrasing to keep the wrist loose.

Now let us describe the third way of articulation, as this is the proper way. Here the arm does not need to be lifted from the keyboard. This way of phrasing provides for a permanent legato, and the wrist will remain loose, as it has to make a sideway movement over the long

We begin the first two B-flats with downward arm motion, having the thumb poised over the lower Bb and the second finger over G. We do not strike the thumb with individual finger motion but hold it rather firm and use a slight rotary motion of the hand, the thumb acting as the end joint of the rolling hand. As soon as the second finger strikes G we use this the keyboard and start the new triplet on finger as a pivot and turn the fifth finger Eb. This note is then struck with armin-the direction of Eb. Again the finger

motion. That simply means that we shall is not moved individually so much as it is made to act as the firm end joint of the rolling hand. In pivoting over G we make a sideward as well as a rolling motion with the hand.

This phrasing is decidedly the key to performance of this little piece. The left hand especially profits by it. It phrases exactly like the right hand. Besides, it is more in the vivace character of the piece to soar towards the melody note, instead of the melody having to drag along two notes after it. Much greater speed and lightness can be obtained in this manner than in any other way.

There are only a few spots in this prelude where the first manner of phrasing is more practical. These are at measures 29 to 32 and 43-44. The harmonies are such that here this phrasing is more prac-

A similar example of this kind of articulation is found in Weber's Perpetual Motion, namely in the famously difficult measures on the third page from the end.



In most cases this passage is phrased wrongly, as in Ex. 2 (a). The student The student may have acquired quite a high rate of speed in the rest of the composition, but, if he phrases this passage wrongly, he will become very tired and will probably have to slacken his tempo

In 2 (b) it is possible to get a little repose on the low bass note, and this avoids hurrying the entire passage. In leaping up from the low B-flat to the high C, one arrives too soon at the high note to be able to poise the second finger over B-flat, because in binding

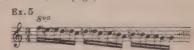


the second finger cannot possibly reach B-flat in time. Therefore the short phrase has to be started from C.



This enables us to have the second finger ready, get over the three notes in due speed and rest a little on the low note to give it a tenuto character. As in the prelude of Chopin, this phrasing tends toward the melodiously outstanding note, and therefore the inner articulation of the entire phrase (extending over four measures) coincides with the feeling of continuity that the whole figure demands.

Our next example is a run typical of Liszt, from a cadenza in his F minor Etude (end of third page):



How much trouble do these dazzling passages cause the poor student? I remember very well how I was struck with awe at hearing some of the great masters "rip off" any of those brilliant runs. It seemed a mystery to me how such speed was possible, and a discouraging vision arose fore my mind's eye of years of tiresome finger exercises. But I could not suppress a slight suspicion that these masters were in possession of some secret trick.

Here is at least one of those tricks.

Again it is the phrasing. It looks as if thumb so that the fingers 2, 3, 4 become this run were phrased this way:



And in fact it has to sound this way. But, to do this satisfactorily, we have to use a little tact and to make a hidden phrasing, as I like to call it. This is the way:



We never shall get our third finger over Db in time, if we do not pay special attention to it. It is exactly the moment of shifting the hand positions over the thumb that enables us to gain speed. As long as we do not need to swing over the thumb we can play a small group of notes fast enough, especially if we do not waste too much energy by too high finger action. So these figures alone:



can easily be played quite fast. But this:



is harder on account of the third finger. So if we phrase this run in Ex. 6 we are apt to neglect crossing over the thumb. More than that we cannot pay enough attention to crossing over the thumb because our mind is focussed on the accents on F, D, B, Ab, and similar notes. Therefore, if we phrase as in Ex. 7 we divide the run in parts that "lie" well in the hand and can be played through easily. We also pay proper attention to the correct way of striking all keys vertically. We can also watch better the tendencies of the wrist. The wrist plays a very important part in these runs, but this is a topic not relevant to this article.

good method for practicing this run in to play each section alone at first, resting on the last note of each group of 6 notes



and swinging the hand well over the

poised over the keys of the next group. The fingers should arrive over those keys at the same time that the thumb sounds, the thumb remaining resting on the key until the next group starts. Never start to play the third finger (the first note of the next group) until it is poised over the keys.

When this swinging over the thumb is mastered and when the student can do it without jerking, he can proceed to diminish the pausing until it cannot be heard any more, meanwhile accentuating the right notes F, D, B, Ab, and so on (which, by the way, form a diminished seventh chord, a valuable thing to keep ir mind).

The student must always keep this hidden phrasing in mind, even if he thinks that he has arrived at a point where he has the run "in his fingers." For as soon as technical passages are "in the fingers" and escape the control of the mind, one can no longer depend on the success of the performance. A different piano, a slightly cold hand or any trifle will cause disaster.

Our next example is the octave run in the black key etude of Chopin.



This famous passage one rarely hears well played. If this octave run is not carefully planned, it will sound as if the keys are being whipped with a huge rag; and if all the keys are not struck vertically, there will be a feeling of overstrain in the hand.

The difficulty of playing a fast passage on the black keys consists mainly in the uneven skips of the intervals. These make it hard to arrive vertically on the keys; and, if they do not strike vertically, the fingers are in danger of slipping off the keys. This is made all the worse by trying to play the passage very loud.

Therefore, group Bb, Ab and Gb together and play Eb and Db separately. Between each of these groups one has to lift the arm just a little higher to get over the skip of the third. What is most important now is that the student learn to think the passage as analyzed according to the following divisions:

The first motive is with an accent in the middle, as in Ex. 12a:



The second motive is with an accent in the middle, as in Ex. 12b; the third motive is with an accent on the last note, as in Ex. 12c; and the fourth motive is with an accent on the last note, as in Ex. 12d.

The student must learn each one of these motives separately. It is advisable to play them at first in succession with a slight pause and a slight lifting of the arm between each one of them. Also a little anticipation before the accents is necessary. Of course, these groupings, pauses and anticipations should in the end be smoothed out so that they are not heard by the listener. But the pianist must continue to keep them in mind and not regard them as preparatory exercises only. The preparation must consist in learning this domestic arrangement well by heart. The speed depends largely on the ease and clarity with which the passage is being thought. The student must be careful to think just as fast as he can play. If he thinks ahead, if his imagination is swifter than his hands, he will spoil the passage. This however will not happen so easily if the entire passage is well planned.

Of course a good touch, economy of motion, downward action and proper relaxation play an important part in octaves: but lack of space prevents the consideration of these details in this article.

Our next example of phrasing to overcome technical difficulties is the accompaniment figure in Chopin's Scherzo in B flat Minor:



Usually the student phrases this figure this.way:

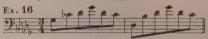


as this seems the most natural way. But invariably the poor student struggles with large intervals. Most people do not have such a span; and, even if they had it, this phrasing would not be easy. The bass notes (every first note in the measure) should be brought out almost as much as the melody. To do this successfully they must be played "tenuto"; that is, they easily.

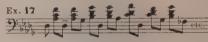
should be held as much as possible. By merely holding them a little, they will come out enough so as to sound not too loudly, and yet be heard separately from the rest of the figure. Now if you phrase this passage this way:



there will be no difficulty in resting a little on the low bass, as it forms the last note of the phrase. In this way you do not need to feel too hurried to stretch out for the other notes in the passage, which are otherwise so difficult to reach. Now you may separate D-flat from A-flat (where the mark stands); and, when starting A-flat with the third finger, you can already be poised over C-flat and F with the 2nd finger and the thumb, and the part of the will passage, indicated appear to be very easy and without any big stretches at all. The only thing you need to be concerned about now is to turn on A-flat, as on a pivot and to reach out with the fifth finger toward D-flat. If the wrist is loose enough you can easily make this sidewise turn of the wrist. In those places where the distance between the third finger and the fifth is too large to stretch, you may lift the arm slightly as here:



Consider all bass notes as resting points; and practice the passage with a pause on the bass notes, starting the figure each time from the second note in the measure. A good practice for preparation and for the study of the correct motion of the wrist and arm in this:



These are just a few examples of how technical problems are solved by correct phrasing. Do not waste time on too many finger exercises. There are plenty of compositions in the vast repertoire of the pianist that will present to you all the problems you need to solve in each individual case. Practicing should consist in establishing the correct habit. One should plan carefully what the aim is going to be and then should think it out in details of articulation and touch. Passages should be repeated only as much as is necessary to think them

## How Do You Practice Double Chirds By Doris Faraday

ESPITE the important part played by Double Thirds in the development of a more advanced technic, its study is deplorably neglected by the average student. Of all branches of pianoforte technic, it is surely one of the most difficult. If we know "how" to practice and do it in a systematic manner, its value in the daily routine cannot be overestimated.

Many solutions to fingering difficulties have appeared from time to time. One very practical fingering, often favored, allows the fifth finger to occur once in each octave. Thus, in right hand sharp scales the fifth finger falls on the dominant or fifth note, in the left hand sharp scales on A, in the right hand flat scales on G, and in the left hand flat scales, on the submedient or sixth note.

Three quite comfortable hand groups, to each octave, are formed in this way:

Ex. 1 8 8 8 8 -8 and writer, makes use of a fingering which the shorter groups. forms two long hand groups:



The latter is very useful for quicker passages in more advanced work,

The following will be found helpful suggestions for practice. 1. Shape the hand over each of the groups and practice the adjustive movements by skipping quickly from one position to the next without actually playing the notes.



Let the weight of the hand fall on the first pair of notes, as indicated by the accent. "Follow through," and, at the last of the group, allow the hand to give a 3. To promote finger independence, pracspring off the keys like the rebound of a tice legato, raising each pair of fingers mention.

3. Use the same movements, playing the groups as quickly as possible and adjusting the hand to the next "group position" immediately after each is played.

4. Follow out the principles of No. 2 in groups of two, irrespective of the fingering groups; accent the first of each as before, with a drop and "swing-off" of the hand.

To make the most of legato:

1. Take the legato notes alone and play smoothly, making perfect connections and allowing the weight of the hand to rest on the little finger side.

2. Play the legato part along with the lower notes staccato (left hand vice versa):



Mr. Tobias Matthay, the famous teacher ball. Continue in a similar manner on preparatory to depressing the keys, swinging the hand and arm along with the fingers to prevent any stiffness.

> 4. Now play the scales smoothly, two or three octaves, maintaining a comfortable, well-arched hand. Care should be taken that the weight is evenly balanced on both notes of the pair. Turn the wrist inwards during the right hand ascending and the left hand descending passages and reverse when playing in the opposite direction.

> Use rhythmical accents on the first of three or four notes, in all the different keys, as in the single note scales.

It is good to apply all methods of practice to the actual passages contained in so many compositions and not to confine exercises to "exercise time" alone. Many fine examples of this branch of work are to be found: -- Cramer's "Studies," Clementi's "Gradus ad parnassum," Czerny's 'Studies," Chopin's "Etude in Double Thirds," many works of Liszt, Saint Saëns, Macdowell and others too numerous to

## What Is a Prelude?

By E. A. BARRELL

HE WORD "prelude" has been used in connection with musical composition for certainly three hundred years at least, and it is interesting to note the various ways in which this term has been employed and to study the composers whose Preludes have become renowned either for their ingenious construction or their intrinsic loveliness of mood and

There is a certain fascination in word history; and so there is interest in a list of the various foreign equivalents of our English word "prelude." Thus we have Preludium (Latin); Preludio (Italian); Prélude (French); and Vorspiel (German). There exist, of course, many closely synonymous words, such as "Preambulum" -which Robert Schumann used in his wonderfully colorful and rhythmic Carnaval, Op. 9-and the names Preambule, Fantasia, Intrada, Overture and Sinfonia, which are to be found at the commencement of many of the very old suites

The first thing to observe, in studying preludes, is that they are not associated with any type of musical form (such as the sonata form, rondo form, or even the waltz or march), but many consist equally well of a short musical period or a long composition in strict or free style. Always remember this formal freedom, since it is a key to much of the inherent interest of preludes and also to their popularity with composers.

#### Early Preludes

DURING the 16th and 17th centuries, and even later, the only office of the prelude was to form a part of sonatas or suites, in which it appeared at the beginning and was generally followed by an Allemande-a fairly quick dance form of Suabian origin and written in 4/4 time. The remarkable violinist and composer, Arcangelo Corelli (1653-1713), used it in this fashion, and so did the other Italian and German composers prior to Bach. The "Great Cantor" of the Thomasschule, however, employed the prelude extensively as an introduction to Fugues. Two of his preludes with which everyone should be familiar are No. 1 of the Well-Tempered Clavichord, and the organ prelude the fugue of which is universally known as "St. Anne's."

Speaking of the Well-Tempered Clavichord, incidentally, Hans von Bülow once said that if all the masterpieces of music were to be destroyed and the Well-Tempered Clavichord alone left, we could build up again anew from this one work the whole of our musical literature. In Dr. von Bülow's own words, "The Well-Tempered Clavichord is the Old Testament, the Beethoven Sonatas the New Testament-and in both we must believe (glauben) implicitly."

It is not our place here to extol the excellencies and perfections of Bach's style, though we would like to stress the fact that the emotional power of his works is seldom appreciated or understood.

In connection with the Bach preludes we must point, in passing, to the lovely and entirely spontaneous-sounding arrangement which Charles Gounod conceived of the prelude first metioned-No. 1 from the Well-Tempered Clavichard. This Are Maria is universally famed and loved: its exalted and reverent beauty and its eestatic calm have definitely endeared it to millions of hearts-and we feel extremely fortunate to be able to reproduce in this article Gounod's original manuscript of his transcription.

Mention should also be made of the Bach Chorale Preludes, based, as the name implies, on old German chorales. These melodies are remarkable for their lofty feeling and great dignity, and Bach wove them into these short compositions with his customary facility, providing his unexampled figuration to set them off. The "Chorale Preludes" are, alas, all too Ex.2 Largo little known, even by many of our leading organists, and we urgently recommend their wide-spread study. They cannot be thoroughly comprehended, however, unless the student is familiar with the German text and can thus witness the skill with which the composer expresses and heightens the emotional content of the words.

#### The Beethoven Preludes

EAVING BACH, we now proceed to EAVING BACH, we now Preludes Beethoven, whose "Two Preludes Comthrough the Twelve Major Keys' comprise his Opus 39. Published in 1789, these are the products of the earlier and less-imaginative Beethoven. They may be excellent practice for the fingers but, in our own last analysis, seem important merely as an aid in studying the gradual development of the master's art. Limited for space, as an article of this sort is, we cannot enter into a discussion of these

Frederic Chopin's two sets of preludes numbered Opus 28 and Opus 45, are probably the most personal—and the most poignantly expressive-of any ever composed. Chopin, the great individualist, here addresses us in his most confidential

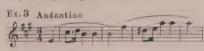
Three of these preludes are so famous that anyone who makes the least pretense of being a music-lover should not fail to

theme:



the prelude in E minor, commencing thus:

8 c 3 p. 1 p. 1 p. 1 p. pp and the terse, but lovely, prelude in A major, beginning as follows:



The D-flat prelude, though not so generally known, is exceedingly interesting. We quote herewith the first line:



It goes without saying that the serious student of music will lose no opportunity of becoming intimately acquainted with the other Chopin preludes.

The important thing about these compositions is their complete independence of any subsequent matter. They stand alone, are supremely complete in themselves and thus they differ absolutely from the original conception of a prelude. Only Frederic Chopin could have achieved them, and they must forever remain the great landmark in the history of preludes.

In the August 1913 issue of The Etude

know them thoroughly. We refer to the MUSIC MAGAZINE, Mrs. Burton Chance,

prelude in C minor, of which this is the in a paper called "The Romance of the Chopin Preludes," wrote most interestingly of how certain of these Preludes were composed. Chopin was threatened with serious lung trouble, about 1830, and George Sand-taking what she was always pleased to describe as a maternal interest in the great composer—carried him off to the Balearic Isles to recuperate. Here it was that Chopin wrote several of the Preludes—and Mrs. Chance quotes Madame Sand's own account of their com-

> "While staying here Chopin composed some short but very beautiful pieces which he modestly entitled 'Preludes.' They are real masterpieces. Some of them create such vivid impressions that the shades of the dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp. Others are full of charm and melancholy, glowing with the sparkling fire of enthusiasm, breathing with the hope of restored health. The laughter of children at play, the distant strains of the guitar, the twitter of the birds in the damp branches, or the sight of the little pale roses in our cloister garden-pushing their heads up through the snow-would call forth from his soul melodies of indescribable sweetness and grace. But many also are so full of gloom and sadness that, in spite of the pleasure they afford, the listener is filled with pain."

> Nearly coeval with Chopin was Felix Mendelssohn, the Bach enthusiast, the neoclassicist, the man who at the age of seventeen composed the marvelously imaginative and beautiful Midsummer Night's Dream music. Mendelssohn, in contradistinction to Chopin, wrote preludes which were entirely impersonal. Perfectly constructed, marvels of technical skill, they yet gave no slightest glimpse into the character of the composer. The organ preludes, Opus 37, are a fine training school for young organists, as well as for young composers, and the piano preludes Op. 35, Op. 104, and the Prelude and Fugue in E minor, constitute valuable additions to pianoforte literature.

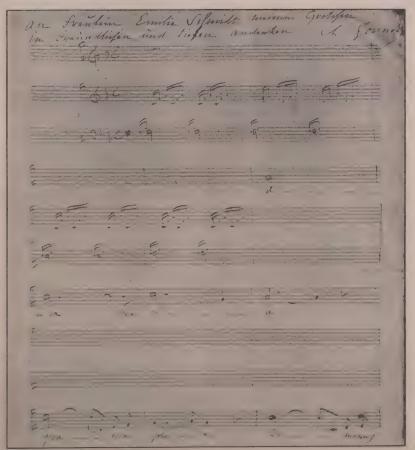
> The use of the word "prelude" for the overture to an opera dates from Richard Wagner's "Lohengrin." His earlier operas were prefaced by "overtures." The Wag-ner "vorspiel" has no definite form, but it always presents certain guiding motifs and develops them with extreme beauty. Perhaps the two most thrillingly beautiful of these preludes are that to "Tristan and Isolde," commencing thus:



and that to "Parsifal," the first measures of which are:



Mentioning Richard Wagner reminds one frequently of Franz Liszt, his earnest



AN AUTOGRAPHED SKETCH OF GOUNOD'S FAMOUS "AVE MARIA," REPRODUCED THROUGH THE COURTESY OF DR. A. S. W. ROSENBACH

proponent and very kindred spirit. One of the most applauded of all orchestral works is Liszt's Les Préludes (The Preludes). This, however, is not really a prelude at all, but a symphonic poem, with verses by the French poet Lamartine as its basis. It is typical of Liszt's style, and-if some find its harmonies rather too cloying-it is, however, extremely high-grade 'program music," skillfully orchestrated.

Returning to the realm of the piano, in our study of preludes, we find César Franck using the prelude mainly in connection with other movements of suites. Franck's Prélude, Chorale and Fugue and his Prélude, Aria and Finale are often programmed by foremost pianists, and when well performed are works of immense dignity, beauty, and what the Germans call "Geist." "Pere" Franck, a perfect technician, was also endlessly imaginative; he had a peculiarly French instinct for atmospheric effects, moreover, and was able to reproduce the inner hush and hesitancy which are marks of the highest type of prelude. Up there in his organ loft at Sainte Clotilde, dreaming over the keys, he one day discovered the innermost essence of preludes-and thus he was able to write such inspired music as the preludes to the pianoforte suites mentioned above.

Claude Achille Debussy, painting in what David Stanley Smith describes aptly as "the pale blue and violet tints, cold but lovely hues," produced some ethereally exquisite, though fragile, prelude-portraits. Their one—and, to our mind, fatal—defect lies in their intense objectivity and impersonality: scarcely a corpuscle of true vitality stirs in their being. However, they are magnificently clever and frequently picture a scene or mood absolutely unerringly. Of Debussy's preludes, the music-lover should certainly be familiar with that entitled La Fille aux Cheveux de Lin (The Flaxen-haired Girl), and he should also know some of the themes from the gorgeously colorful orchestral Prélude a l'Aprés-midi d'un Faune.

> Minute Drills in Sharps and Flats By LOTTA A. BELDEN

THE sharps and flats should first of all be copied down in their signature order in each pupil's private note book and learned so that they can be repeated quickly. The pupils may be shown that the order of the flats is the order of the sharps reversed.

The pupil must be taught to distinguish a half step from a whole step, through explaining that the latter covers just twice the distance of the former. Thus, for a whole step one must omit the middle key (be it a black or a white key). Next the pupil plays the different whole and half steps called for.

To teach the pupil to form his own scales, select eight cards numbered respectively 1, 2, 3, 4, 5, 6, 7, 8. Place these in order over the keys of the C scale. Taking this as a model scale let the pupil see just where the half steps occur and then place the cards with the same system of half and whole steps, on another set of keys. He should work out at least three keys in this way at each lesson.

And thus we have at last reached the present time-with its complexities and perplexities. Among the contemporary composers who have written preludes of pronounced merit we mention only four out of the long list which might reasonably be given here. These are Scriabin, Scott, Karg-Elert and Rachmaninoff.

The Prelude for Left Hand Alone is decidedly interesting modernism, and it bespeaks the musical talent and insight of its Russian composer, Scriabin. Scott's Prélude solennelle is similarly meritorious pianoforte material. Karg-Elert is a German composer—born in 1879—whose Chorale Preludes for organ are impressionistic but effective.

As for Sergei Rachmaninoff, who does not know the splendid ringing Prelude in C# Minor, or the more brilliant, but less subtle, Prelude in G Minor? These are universally famous, and, while commending them as entirely remarkable compositions, we would nevertheless urge that serious students investigate some of the excellent preludes contained in Rachmaninoff's Opus 23 (ten preludes) and his Opus 32 (thirteen preludes). So far as we know, these exist in foreign editions only. It has been bruited abroad that Mr. Rachmaninoff is a little weary of the over-emphasis which pianists have placed on the two preludes cited above; and to dissipate his weariness we recommend-as we said before-the investigation of some of his other works in this style.

In conclusion, we would beg forgiveness for all sins of omission whatsoever. These were inevitable in view of the brevity of the article. We hope that this occasionally rambling account of the history of the prelude will stimulate the reader to further studies on the same topic, and we feel certain that an enriched knowledge of the beautiful preludes of our musical literature will bring with it a harvest of happiness for everyday life and an awakened sense of the divine power which could create, out of nothingness, the great twin miracles, Music and Man.

Scales are taught according to the circle of fifths. Let him write down the letters of each scale in his notebook, marking off the tetrachords with a division line. The pupil will also do well to recite the scales orally, prefacing each with its signature.

When keyboard work is begun the fingering is presented in groups 1-2-3, 1-2-3-4, 1-2-3, 1-2-3-4-5. Play the first group holding three keys down, and the second in like manner. Then, using an imaginary keyboard, these fingerings should be used, the pupil reciting the corresponding letters or else the number of the finger he is using. Finger or key should be named before it is made use of.

For learning merely the theory of scales, octave work affords splendid material. For a while minor scales may be learned in this way, while 'major scales are used for finger work.

When two scales are played in contrary motion the pupil should name the notes played by each of his hands. This is excellent training for rapid thinking and develops the power of concentration.

"Beethoven is one of the best examples of what the commentators mean when they talk about the importance of form in art, as opposed to matter. Beethoven's musical themes are relatively unimportant, compared with what he manages to say with them. They have individuality of course, the quality of persisting in the memory—catchiness, if you like—that no music can afford to do without. Still, it is only rarely that a Beethoven melody has the quality of immediate and arresting beauty that distinguishes a theme like the Prize Song in 'Die Meistersinger' or the flute solo in Debussy's L'Apres-midi d'un Faune. Even the famous final theme of the 'Ninth Symphony,' magnificent as it is, might in other hands come perilously close to being trivial."—Deems Taylor.

## Meddlesome Neighbors

By RALPH KENT BUCKLAND

An egotism of each finger often tends to mar pianistic execution. Even though it is not the one desired and necessary for the striking of the note indicated by the score, it is prone to feel its own importance and to want to occupy the center of activities whenever a motor impulse comes down to the hand. There is an interfering wobble of neighboring digits. They get in one another's way, and what should be cleancut brilliancy becomes mere cloudy indecision. If the slighted fingers could only be made to keep out of the scene of action for this brief moment, and to allow the important actor full sway, what difficulties would be overcome!

The weight of the arm and careful thought as to the part it plays in finger independence and control must be carefully considered. Then to individualize the fingers! Play any of the scales, the C major scale, for instance, very, very slowly. Let the full weight of the arm fall consciously on each finger as the notes follow upward and back.

This does not mean to press down. If there is any exerted pressure, there will be no benefit derived. It means just the loose, natural weight of the arm-the weight as though the arm were actually cut off at the shoulder and placed on a weighing balance. With persistence one can sense this weight of the arm just as it is, absolutely without muscular pressure. Then, as the weight of the arm is transferred from finger to finger, each in turn receives the full weight of the arm, as though it were the only finger on the hand—as though all the others were cut off. This mental atti-tude brings about inactivity on the part of the other fingers. They hang lax and life-

The training gained in this drill on slow, single finger, full arm weight, scale practice is transferred to elaborate selections. There is a freer swing to runs, a greater brilliancy to trills, an evener interchange of finger movement in rapid, close finger positions. It means tearing down technic to rock bottom, but it pays.

## Deceptive Accidentals

#### By HERMAN HOLZMAN

CHORD that bears two notes of dentals is quite baffling to read at sight; adjacent pitch, either one of which is marked by an accidental, is with too many a plague-like impediment to musicianship.



The trouble arises in the fact that it is the custom to place the lowest of the two adjacent notes (in this case, G) to the left of the stem and the higher to the right. Naturally any accidental placed before G or A of the chord appears as though it belonged to the G due to its proximity to this note.

The following is a clarification of such chord construction in a question and answer form.

Question 1-What notes compose the chord?

Answer-Counting from the bottom up, they are G, A and C.

Question 2-Which notes of this chord are on lines and which in spaces?

Answer—G is in the space, and A and C are on the lines.

Question 3-Of the accidentals, which are upon the lines or spaces?

Answer-The sharps in this case are Ex.4 both on lines.

lines bearing sharps, the chord, reading from the bottom up, is G-A-sharp and Csharp. (Execute according to answers.)

Such chord construction bearing acci-

and when such chords appear above or below the staff (on the leger lines) the reading becomes more difficult due to the fact that the leger lines are so short they hardly protrude beyond the circumference of the note. Any accidentals placed before such chords neither touch the leger lines nor appear to be definitely placed. They seem "afloat," so to speak.

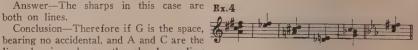


To ascertain whether or not the accidentals are upon the lines or spaces, it is very advisable and practical to extend the leger line in question to the left in such a way as to cross the accidental.



This, then, makes certain whether the "floating accidental" is on the line or in a space.

As a test,



strike these chords upon your piano and see for yourself if at any time you must stop to consider and puzzle over them.

## Musical Menus

#### By ALICE HORAN McENENY.

OMITTING practice one day and making it up the next is as harmful for the musical system as going without meals for a day and eating six meals on the following day would be for the physical system. The result is musical indigestion. The proper musical diet should include the following daily menu:

Finger exercises—meat, giving strength

and endurance.

Scales-bread, the staff of musical

Arpeggios-vegetables, for development.

Etudes-dessert.

Pieces-candy.

These well-balanced rations will build up a perfectly developed musical constitution. But watch that one of them does not too much predominate.

Early in life I learned that my ear was to be my best teacher and that my highest aim must be to be able to produce a beautiful tone." - JULIA CLAUSSEN.

## Why An Investment in Music Lessons Always Pays

The Cultural Value of Music

## By Christian A. Ruckmick

PROFESSOR OF PSYCHOLOGY, UNIVERSITY OF IOWA

\*HE MONKS of the middle ages used to take daily inventories of their deeds and tried to balance the ledger of their behavior on the debit and credit side of the page. Although with us this is not a daily performance we cast our worldly accounts now and again by asking the practical question, What do I get out of it? For the amount of energy spent, what is the return?"

With some of our enterprises we are, however, less exacting than with others. We should not ordinarily like to be caught with the thought, "What do I get out of Church or Sunday School?" We might be embarrassed to be in the possession of the idea, "What good does it do me to help a child who has fallen in the street?"

And so there are some activities, like music, that have been spared the searching demand of the practically minded to "stand up and deliver the goods." Music is a good in itself. Music, like food, is an essential need of the human being; the former nourishes his mind as the latter nourishes his body. This is axiomatic; whoever doubts it is a fool. Mountains and great areas of water are not practically valuable for agricultural purposes except as one might argue the matter through and show that fertile soil without mountain or sea is an impossibility. There are a few persons, however, who would not admit that mountains and seas are beautiful and desirable. Without argument we might thus say that the human virtues, like capacity for friendship and the ambition to serve, are generally good things. So most people think, without hestitation, that music is a good thing. Music and health are true assets.

Sometimes we take a more generous attitude and do not expect an immediate return. In this light music may seem to be an investment whose income is not to be measured so much in terms of quarterly or annual dividends as in terms of a gradually rising market quotation on the principal as the decades pass. In the long run, with some fluctuation in price it will make good. It is said that to persons with small means wages must be paid weekly and that, conversely, to persons large means income is acceptable on an annual basis or even on longer terms. If the analogy holds in the mental life it may be said that to persons of small mental scope, of narrow imagination and of limited store of ideas, the returns on all mental exercises must be immediate, definite and concrete, while to those individuals whose minds have broad vision and a fertile imagination, the outcome of energy directed toward things intellectual is not measured either in pound or in dollars and cents.

#### What Are the Facts?

BE THAT AS it may, we do not have to label ourselves narrow or broad, practically or esthetically minded, stupid

practically or esthetically minded, stupid or wise in order to justify our seeking an answer to the question, "What good is there in music?" This is a scientific age and we are continually asking for facts. In my own case music came mostly by dire duress. As a child it never occurred to me to ask myself or others, for that matter, the question, "What good is it going to do me?" It might not have been an

it was an axiom that such questions from the mouths of children were insolent and were to be treated accordingly. So I implicitly followed the suggestion to practice every day while one of my parents kept account of the time just as faithfully on the other side of the closed door as one of my respected colleagues today keeps time in his position as conductor of the University orchestra. In my memory, at least my beloved parent was as exact with his hour as my esteemed colleague is with his measured beat.

As for the more practical fruits that my music has borne-part of my way through college was paid for by lessons which I gave. My first position as teacher came through intimate associations with a man who recently, as president of one of our most famous New England colleges, mentioned the Sundays "when we were musical together." How shall I evaluate the associated friendships which were formed years ago with professors when I was a student and those formed at present with students now that I am a professor? The man who now shares with me the first stand in the orchestra is a student of mine and there are others everywhere about me on the same common level of human companionship.

Aside from such practical aspects, however, let us examine from a psycholog-inde est ac si nesciret, which translated ical point of view what cultural values reads, He who knows but does not know

search my own experience and try in terms of modern experimental facts to fathom the musical mind.

#### Self Expression

MY FIRST thought is that music gives us a splendid opportunity for selfexpression. While many of us do not believe that an out-and-out behaviorism is the best exposition of the human mind, we are convinced, as psychologists, that the mind is an active principle in the world's affairs and in our own lives and that it tends toward motor expression. Psychology more and more aims to give a dynamic interpretation to consciousness. It is an heritage which we have from the writing of Hobbs, Herbart and Bain, and in our own country and generation it is best exemplified in the works of James, Woodworth and Carr. So the old practice of keeping a boy out of mischief by giving him something useful to do is in harmony with James' advice that the best way to break an old undesirable habit is to substitute a new one. Across the classroom, in the college where I attended Professor Jenung's incomparable lectures on literature, was written the phrase, Qvi novit neque id quod sentit exprimit per

axiom that music in itself was good, but are derived from the active pursuit of how to express that which he knows is as music. This is the sort of quest which I if he did not know. And so, whenever myself undertake when, as a psychologist, we give ourselves the opportunity of putting into actual practice that which we think, we are thereby crystallizing the thoughts in our own minds. There is an inherent tendency for every idea to express itself in this way and, unless we give a worthy idea the chance to come out, society at large may be the loser. In a certain inner sense, after we have given them a sufficient private rehearsal to ourselves, we lose the reflex effect of trying our thoughts out on those around us. It cannot be said, of course, that a person who does not express his thoughts has no thoughts. But contrariwise, is it true that the expression of one's own thought does not provoke other thoughts either in ourselves or in the minds of

> I sometimes feel that the great composers of music, as a whole, were men of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that we have, was a dynamic personality and so were Beethoven, Mozart, Liszt and Tschaikovsky. In other words music was for these men the instrument of self-expression. We cannot go to their works without reading their characters.

#### The Essence of the Composition

THAT HIDDEN meaning in the personality of the artist can be found in the compositions of the masters is admirably shown in a reference to New-march's "Life and Letters of Tschaikov-sky." The almost unfailing presence of a sad motif in most of Tschaikovsky's compositions can be explained, to some extent at least, by the appraisal given to his life in the following sentences:

"Those menacing blows of fate—like the opening of Beethoven's "Fith Symphony"—had sounded, although muffled and distant, even on the day of Tschaikovsky's first concert (March 5th); while that intangible and groundless sense of bitterness—that "touch of gall," as he himself calls it—was present even in that triumphant moment when he found himself master of the orchestra and all its tempestuous elements, as though prophetic of those sufferings which overshadowed the last years of his life.

"At the time he did not understand this vague warning; afterwards, when it came back to him, he realized it had been a friendly caution not to continue the chase for fame, not to take up occupations that went against his nature, not to spend his strength upon the attainment of things which would come of themselves, finally, to cling to his true vocation, lest disappointment should await him in the new path he had elected to follow."

Now this brings us to an interesting reflection. It is a bit of a psychological truism that, much as we may try to perform a Beethoven sonata as Beethoven meant to have it interpreted, even allowing for new qualities of sound introduced by modern orchestral instruments, it is impossible to eliminate our own personality in the interpretation. We all think we perceive the same objects but discussion soon reveals, especially as we get older, that objects do not look alike to all of us. The rock of Gibraltar, as seen by a geologist, an artist and a military expert, is three totally different objects. So we need not be afraid that we are



CHRISTIAN A. RUCKMICK

when we perform any work of classical or modern music. On the other hand, while we try to be fair to the composer, we feel after we have played a solo or conducted an orchestral suite that we have expressed our own thoughts, relieved a multitude of motor tensions and have earned repose that is all the sweeter because of intense effort.

#### Universal Expression

THIS SUGGESTS my second point. Not only is music a vehicle of selfexpression but it is also a repository of human experience. We often go to the classical languages, to chapters in the world's history, to collections of the world's best poetry, and feel that after all we are not as modern today as we think we are. Many of the same problems, trials and tribulations of each one of us are simply repetitions in another atmosphere of much older experiences. This is equally true of music. The great masters have tried to unburden their souls to us and as we play their compositions we feel that they are telling us their thoughts in a language that we can understand. To get the equivalent ideas from a foreign language requires much patient toil with vocabularies, principles of grammar and long lists of exceptions to the rules. But in music we can much more easily learn to appreciate in simple phrases the feelings that the composer wanted us to appreciate and to experience, without knowing the technicalities by means of which these effects are achieved.

When we realize the small amount of physical energy that is required to produce some of these effects we wonder all the more at their results. The late Professor Webster, of Clark University, one of the outstanding authorities on acoustics, has recently estimated that the average speaker's voice has a pressure equal only to a few millionth parts of atmospheric pressure and that ten million cornets played fortissimo would produce only one horsepower of sound. On the other hand, Dr. Fletcher who is doing remarkable work in the analysis of sounds of various degrees of intensity estimated that there are only fifteen recognized steps between pianissimo and mezzo-forte singing, depending somewhat on the quality of sound produced. Taking into consideration, moreover, that only about one thousand steps in pitch variation are used in music, we can hardly understand the great wealth of expression that is the outcome of rhythmical, melodical and harmonical combinations in these elementary factors.

The majestic grandeur of Mozart's Jupiter Symphony is as impressive as the Matterhorn; the sweetness of a Haydn sonata is as appealing as the odor of a woodland path in spring. The daintiness of a Bach minuet suggests filigree and ruffle and the nimbleness of long tapering fingers. That is why peasant people without many of the advantages of higher education can enjoy good music. Through the tempo and rhythm of the measure as well as through the changes in tone color itself the most primitive people derive much pleasure. In some cases even extreme mental states such as hypnosis and ecstasy are produced through the aid of accompanying chants and "medicine" songs.

## , Disciplinary Value

BUT THEN comes another important phase of music: it has disciplinary value. This takes two forms which are naturally somewhat allied. Musical sequences naturally have a high attentive value. In other words, it is hard not to attend to music. In fact, the auditory field is all about us—we must hear whether

field we must needs fixate our eyes and focus our lenses before we get adequate perception. In the second place, in the playing of music there is a certain inner necessity, a rigorous internal requirement, that can not easily be escaped. Let me develop each one of these features sep-

One of the capacities of the normal human mind most highly prized is the concentration of attention. Success everywhere can probably be reduced to persistent attention to worthwhile ideas. Some people have the power of attention but nothing valuable to which to attend. As the vernacular has it, they "put their minds" on nonsense. The ideas do not have to be your own; they may be borrowed ideas. But they are attended to and then acted upon as a matter of course, and thus they become assimilated. There are others who have a perfect whirl of ideas, many of them good, but not the ability to entertain them long enough to make anything out of them. They are "flighty" or full of suggestions that are "half-baked." Ideas come and go and lead to nothing fur-

One of the peculiar traits of musical passages is that they compel attention. In the performance of music an enormous amount of mental effort is required. In the studies of primitive music made by Stumpf and von Hornbostel it was frequently found that there was an early incentive to music; few tribes exist that have no form of music. From this primitive music to our present forms is a long step and much progress has been made, but the fact remains that we still have many of these primitive tendencies within Education no longer means the development of the intellectual functions but the training of the whole man including his instinctive traits. That means furnishing a proper outlet for our primitive tendencies and through them developing the power of attention to the worthwhile matters of life. If there is any doubt in the reader's mind about the concentration of attention at a musical performance let him try to psychologize the attitude of a Galli-Curci during one of her concert appearances, or watch with the psychologist's eye the execution of a Beethoven symphony by the New York Philharmonic Orchestra.

## Exact Performance

BESIDES, THERE is the discipline of exact performance. We used to discuss the "formal discipline" derived from learning the exact requirements of a foreign or classical language or from the study of mathematics. The many tenses and moods of the Greek verbs, to say nothing of the irregular forms, the various cases of Latin nouns and adjectives were supposed to engender carefulness and regard for regularity. The point is that there is really nothing more exacting than the requirements of good music played or sung correctly. The rapid changes in key, in tempo, and in phrasing in Clough-Houghton's *The* Righteous Branch, or the swiftly moving vivace of a Hungarian rhapsody demand painstaking attention to details.

In our laboratory studies of the vocal vibrato, the regularity of the fluctuation in pitch and intensity, even to the extent of a "parallel vibrato" of both pitch and intensity, is amazingly smooth in the best of our concert singers. This requires infinite care and training at first, and then, like everything else, it becomes second nature. But all along the line, from the amateur musician seriously intent upon the correct interpretation of a symphony, to the highly trained musical expert transposing at sight an orchestral score of a

the most stern discipline of the human mind.

has not yet been fully developed in our musical thought. From an anthropological point of view the progress in muscular expression of the mind has been in two main directions, the increasing fineness of vocal coördination of finger control. From the first we have gained a highly involved language and musical notation which in turn have had their reflex effect on accurate thinking, and from the second we have derived our complicated material machinery which makes possible the aeroplane and the radio of today. This mechanistic development has also, in turn, developed a more complicated civilization.

### The Goal of Sensory Development

ET US TRACE the matter a step further. The cultivation of the human mind and the development of its processes has been very intimately connected with the growth of sensory and motor mechanisms. We are capable, for example, of memorizing music in terms of visual auditory or motor ideas largely because we are endowed with these sensory experiences. And memory, in the last analysis, is nothing but the use of these images for reference to past objects or events: thus memory itself depends on our sense organs and muscles. The same thing applies to other higher mental processes, such as creative imagination, sentiment and

Now in the long run it appears from investigations made on primitive peoples of today that civilized persons are not any better equipped in such sensory capacities as pitch-discrimination than the less cultured people. But we have vastly increased our skilled motor performances mostly in the direction of voice and hand. Our hands have been the chief means of producing mechanical devices which in turn have reflexly influenced our mental processes on the cultural level. Through the development of the voice and speech ideas and concepts have been refined for service in thought. These developments have also resulted in artistic productions of the most detailed sort.

Thus a high degree of vocal and manual training goes hand in hand with cultural refinement. It is so with the human race as a whole; it is so with the individual person. It is my theory, therefore, that the expert musician not only assists in advancing culture in the race but also gathers in himself the ripe fruits of high endeavor. Through the reflex effect of the mental processes?

burying ourselves, losing our individuality we wish to or not, whereas in the visual symphony to the exigencies of the piano body on mind, to come back to one of keyboard, there is an unfailing demand for our early points, he finds that the more carefully he is trained to produce his thoughts in musical performance the more And lastly a factor occurs to me that esthetically refined will his thoughts, in turn, become. We have over-reached ourselves in our educational processes in training only the mental processes. We need more and more to realize that mind and body are intimately related and that we utterances in speech and song and the deft ought therefore to educate voice and hand as well. Perhaps few of us can play twelve to sixteen notes a second, as has been done in experimental investigations. Nor are we as skillful as some of the masters. But we can all be better than

#### Damrosch on Digital Dexterity

WALTER DAMROSCH, the veteran conductor of the New York Symphony Orchestra, writes delightfully in "My Musical Life" of one of his intimate friends, the noted Saint-Saëns, as an instance of the dexterity of the fingers in playing the piano. He narrates the fol-

lowing experience:
"'This is the way it should be played, Saint-Saëns said, as he sat down at the piano and proceeded to let his fingers, though still clad in gray lisle gloves, run up the keys with incredible swiftness, like little gray mice. This extreme dexterity never left him. I had heard him but a month before at a musical given by Widor in his honor, in which Saint-Saëns played the piano part in his own Septet with Trumpet. His fingers literally ran away with him, and every time there was a quick passage he accelerated the tempo to such an extent that the other players simply had to scramble after him as best they could."

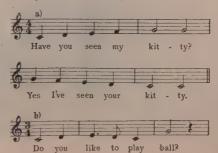
The whole burden of my song then is that there is a firm psychological foundation for the cultural value of music in the balanced education of the entire man. Not mind only, nor body only, are trained. When both mind and body collaborate in a united program such as many of the arts, and especially music, afford, then we are on the right road to solid culture.

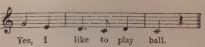
#### SELF-TEST QUESTIONS ON MR. RUCKMICK'S ARTICLE

- 1. Why is there the necessity, in uncultivated minds, for "quick returns"?
- 2. In what sense is music "the repository of human experience?
- 3. In what two ways is music of disciplinary value?
- 4. What particular phases of music demand exactitude?
- 5. How may digital dexterity quicken

## What Children Love By HAZEL HAWKINS-DAVIDSON

Since children love to make something why not have them make melodies? One of music's greatest fascinations is the hearing of "answers" to "questions" asked. Children easily grasp the question and answer idea and find it easy to build up melodies of their own making. To begin, first use only the first five tones of the C major scale:





The child need not try at first to write out melodies or figure out time values but just play in the same swing in which the question is asked. Later he can be taught the home (tonic) and half way home (dominant) chords. Then he learns that the questions end on one of the halfway chord tones, that the answers always want to come to an end on the tonic and that questions like to fill two measures (as do likewise answers).

He may then be led still further into harmony and form, but just this much gives him a knowledge which is of great value in interpretation.

"Popular music, after all, is only familiar music."-THEODORE THOMAS.

# Gurning Failure Into Fortune



"I had none of the alluring methods that are now used to coax children on to musical interest."

"A student must make up his mind whether he is willing to give his 'all in all' for musical success."

## An Interview With the Distinguished Pianist, Geacher and Composer Vernon Spencer

ETUDE has persuaded me that some of the experiences I had at the outstart of my career would prove stimulating to the thousands of young men and young women who aspire to success in music has induced me to relate a few incidents which hitherto have never been told and which, however bitter they may have been at the time, represent conquests over obstacles, upon which I have always

looked with pride.

"One of the first steps in the career of a student must be that of introspection. A student must make up his mind whether he is willing to give his 'all in all' for musical success. Frequently even talented persons should be deterred from taking up a musical career, because of some physical achieving success. Two cases of this nature come to my mind at the moment. One is of a young woman, who had a cleft palate, studying with a view to entering opera. The other is to me rather a humorous request that I received over the telephone some time ago, from a unknown lady, as to whether her daughter could play the piano, with a stiff right leg. On in-forming the lady that it is more usual to play the piano with the fingers than with the leg, she explained that an accident had made it impossible for the girl to sit at the piano and reach the pedals, as she little town called Workington, near Car- studio was virtually the window of the having no lessons at all, and I never

that she study the violin met with, however, trict, at that time, apart from an annual I refused to encourage the no approval. young woman in any way. Subsequently I

Answering the "Urge"

STUDENTS in this category are, themselves, very largely to blame for any lack of success. Their desire to become musicians often over-weighs all other considerations. However, if the student is thoroughly convinced that music, of all the arts and all the professions and all the human activities, is the one thing which will bring him the greatest life-joy, if he is resolved that he will not be disdisability that would prevent them from couraged by any form of privation or any achieving success. Two cases of this na- amount of hard work, if he has brought his mind to see that results cannot come immediately, but may entail years of waiting, then, and only then, should he determine, then, and only then, should he determined to the second of the second mine to take up music as a career, rather than as the most delightful avocation in the

> 'My first recollection of an interest in music is the influence of my father who often felicitously said that he could play any instrument and, occasionally, even the fool. When I was a child, I lived in the northwestern section of England, in a

NLY the fact that the editor of could not bend her knee. My suggestion lisle. The musical advantages in this dis-Eisteddfod, were practically nil. Of course young woman in any way. Subsequently learned that she was studying with a there were very few means of expressing teacher who had made light of her very it. The so-called cottage organ, or, as it is known in England, "the American orthere was an inherent love for music, but gan," was found in many homes.

"Dry" Methods of Former Days

66 THERE were comparatively few pianos. On the whole the musical soil was very thin and at the best almost sterile. My father was self-taught, and had his own ideas about musical instruction. I had none of the alluring methods that are now used to coax children on to musical interest. There were no musical "sweet-meats" prepared for me. His idea was that I was to use the keyboard as a kind of technical tread-mill on which to perform scales and various exercises. This I did for at least several years. Perhaps unconsciously I did lay a kind of technical foundation for which I ought to be very grateful; but at the same time I realize that my youth would have been much more delightful if I had had the musical materials and attractive juvenile methods provided for the children of this day.

"My next teacher was the proprietor of a music store who added to his income by giving lessons in the store itself. His

shop, and while he was giving a lesson there was almost always a jeering audience of the pupil's friends on the outside. It was, to say the least, somewhat disconcerting, while one was trying to play a scale, to have one's chum shout outside of the window, "My word, look at 'im—a regu-lar girl 'e is!" Fortunately the proprietor of the music store had an advancement in life. One day the Barnum & Bailey circus was exhibiting near the town, he had an opportunity to go with the circus as a trombone player, and my lessons with him came to a sudden end.

"These were then followed for some time by lessons from an old organist came from the neighboring town of Keswick, some twenty-five miles away. The elderly gentleman was often extremely tired when he came to the house for a lesson. This "professor's" method of teaching was, to say the least, peculiar. When he came he would assign me a Czerny exercise and tell me to play it fifty times, or some other extraordinary figure. He would then make himself comfortable upon the sofa, put his handkerchief over his head and go off to sleep. Often he was very much surprised with the great rapidity with which I was able to get through the fifty repetitions. Sometimes a not too careful auditing was made by the performer. This was better than

betrayed the "professor's" five o'clock snoozes to my parents, because I was reaffy getting assignments of excellent material, though very little instruction as to how the material should be played.

Trying Piano Tuning

66 A BOUT this time my father received an appointment as sub-editor of a paper published in Sunderland, on the east coast of England, which had the advantage of taking me to a very much larger community where it was possible for me to hear more music and receive different instruction. With this new position, which pointed to a more ambitious future for my father, our family means were reduced, and for the time being my father, with typical British thoroughness, conceived the idea that it would be a good thing for me, if I was to become a pianist, to know how to tune a piano. Therefore I was informally apprenticed to an itinerant tuner who found his chief inspiration in the bottle. Whenever he needed a little change he would go to the nearest public house and collect it by tuning the piano. I tagged around after him and naturally learned but little. This lasted a few weeks. Father's idea was that, if a violinist was obliged to tune his violin, a pianist should certainly be able to tune his piano. Alas, I never rose to the heights of a journeyman tuner!

"My next lessons were with a Dutch 'cellist, who was a very excellent musician and orchestra player, but who knew nothing about the piano. I remember the first assignment was (of all things) Beethoven's E-flat Major Concerto. I was in no way prepared even to dream of attempting such an ambitious work, and the only tangible results of these lessons from this man, who shortly disappeared from town, is a score of the concerto which I still possess. At the top of the score, written in script are the words, "Bravo, Beethoven, Bravo! written by my teacher, at this time. Enthusiasm for the composer, but hardly for the performer.

"In the meantime my general education had proceeded apace as in the case of all English boys. At the age of fourteen I had had my introduction to German, French, Gaelic and Icelandic, and had aspirations to become fluent in these languages, as well as in music. My mind was very active and I wanted to know everything and turned in every direction for information, wherever I could find it. I studied harmony and composition almost entirely by myself, and before I was sixteen had published a large number of hymns, Sunday School anthems and a can-

"All the time our frail family exchequer still obliged me to struggle at almost every step. My father was a genius as a writer. He was so absorbed in the artistic and professional side of his career that the idea of making money was alien to him. In some way I managed to get together enough money to study with various teachers for short periods, only to discover that some of them knew even less about the art than I had acquired in the time I had devoted to self study. This was discouraging, and I realized that the time had come in my life when, if I expected to do anything of any consequence, I would have to break from home ties and travel along new roads.

An Inspiring Book

66 JUST AT THIS time I happened to Fay, "Music Study in Germany." Amy Fay, as so many of the ETUDE readers will know, was a pupil of Franz Liszt, Tausig, Kullak and Deppe. However well she may have played, she had an extraordinary gift with her pen, and she wrote such

ambition to go to Germany. At first it seemed almost like an ambition to go to in harmony and surprised him very much. Mars, it was so far away. There was only one way in which it could be accomplished, and that was to sell the family piano. After a conference with my father and mother they consented to this, much to my delight. I had made, however, one serious mistake. Amy Fay had written her book several decades before the time when I read it. I had not realized that the world naturally had brought about an inevitable increase in the cost of living. The costs that Amy Fay had stated in her book were those of another day.

In Germany

E GOT fifty pounds sterling (two hundred and fifty dollars) for the piano, seemingly a huge amount. With the capital in my pocket I set out to Germany to spend a year. My destination was the Leipzig Conservatory. I started out from home with a little tin trunk, a large assortment of music and a small assortment of clothes, plus a fruit-cake that my mother had prepared for my forthcoming birthday. The captain of a little coal steamer, known as the Sauber, took me to Hamburg, and the fare was \$2.50. When I got to Hamburg I traveled to Leipzig, fourth class, sitting on my trunk all the way. A fourth class car at that time in Germany resembled the baggage cars in America of today. There were no seats, but a various assortment of cheeses, mouth-organs, farm-produce and concertinas, being taken from town to town. The journey took seventeen hours.

"I arrived at Leipzig at midnight, placed my trunk in a little hotel near the station, and went out to see the town. Unfortunately I had made no note of the name of the hotel, or its location, and I soon became utterly lost. I made the acquaintance of an obliging young fellow and told him that my hotel was near the railroad Then I discovered there were three railroad stations. We visited them, but with no success. The only possible way to find my trunk was to go to the police station and wait until morning when the registration slips came in from the hotels. In this way I found my baggage. Thus my first night in Germany was spent in a police station-a fact which I carefully concealed from my family.

"The next day I got a little room, five flights up, for less than five dollars a month, including breakfast. You see, I had only two hundred and fifty dollars to last me for the whole year, including lessons and all other expenses. The next day I went to the conservatory and registered for every accessible subject, taking each week two lessons on the piano, two lessons in harmony, two lessons on the organ, one in composition, and various collateral sub-

Fifteen Cents per Day

\*\*THE RAILROAD FARE and the conservatory fees had already made inroads upon my little capital, and it was necessary for me to rearrange my budget. This enabled me to pay the magnificent sum of fifteen cents a day, for my meals. It seems incredible, but this was the schedule upon which I survived almost without exception for a whole year.

"The teachers at the conservatory not only appreciated the ability which I had at the time, as well as talent, but they were also enthusiastic about the intensity of my ambitions and my insatiable desire to work. Here the teacher of composition was the great Jadassohn. He was a very kind, considerate man, with an optimistic outlook upon life. He appreciated graphic descriptions of her glorious student industry, but was hardly prepared for the

days in Germany that I was fired with the industry I was only too anxious to give. In three lessons I did sixty-five exercises

"At this time I was also studying organ. It was very necessary for me to get time for organ practice, and with the other work that I was doing it was very difficult for me to keep up with the allotment which Homeyer had given me. The only way in which I could do this was to watch for every opportunity to get hold of the university organ. I found that very frethe entire economic situation throughout quently the person who had the first period of the day, or eight o'clock in the morning, would be absent and if I got at the keyboard at seven o'clock I would be able to get in two hours at the organ. There was an organist named Nuss, the son of a famous Jewish organist, who evidently had the same idea. One bitter cold morning, I went to the university at seven o'clock. At eight o'clock Nuss came in and with an exclamation said to me, "Have you been sitting here all night?"

A Teaching Career Opens

AT LEIPZIG I also students with tion with Reinecke and piano with T LEIPZIG I also studied composi-Ruthard. The end of the year came, and my father was very anxious to have me come home, largely for financial reasons; but I determined to keep on and refused to go back. Finally my money got down to the pitiful sum of fifty cents. With this I advertised for pupils in English. The landlady extended credit for a month. By a fortunate turn I was able to secure a class in the Berlitz Method, and taught eighty-five hours a week at thirty-five cents an hour. The union scale in many trades in America now, is from forty to forty-six hours a week. I virtually doubled the union working time, but this financial aid enabled me to remain another

"Fortunately for me, Robert Teichmueller was then in the ascendency at Leipzig. He was a very remarkable teacher of pianoforte, one of the greatest pedagogues that ever lived, and was a very close friend of mine. I became assistant to Teichmueller after two years and this vir-

tually ended my struggles, because my financial problems were practically over. taught twenty-six pupils at six marks a lesson and made therefore about forty dollars a week. In those days this sum was a handsome income in Germany. I remained in Leipsig eight years.

Five O'Clock Lesosns

4 J ADASSOHN continued to give me lessons in harmony in his home. He told me to come at five o'clock on Sunday for my lesson. I arrived at five o'clock and found the servant in great consternation, saying that I had disappointed the master. My mistake was that Jadassohn meant five o'clock in the morning, and not five o'clock in the afternoon. Thereafter I always arrived at five o'clock in the morning.

"I was very ambitious and did quite a little writing for the Neue Zeitschrift für Musik, the same paper founded by Robert Schumann. While there I had many distinguished pupils, including the celebrated conductor Albert Coates. In 1903 I left Leipzig to go to Chicago, where I taught and was engaged as a critic on two newspapers. Then I went to the Nebraska Wesleyan University of Music in Lincoln, Nebraska, and stayed there for five years.

"The enormous musical talent to be found in the western part of the United States has made a profound impression upon me. Here were the children of pioneers with original ideas, huge energy and high ideals. I left Nebraska for Berlin, Germany, where I remained for four years, returning to Los Angeles, which is my home at the present time."

#### SELF TEST QUESTIONS ON MR. SPENCER'S ARTICLE

When should the "urge" to become a musician be followed?

2. Compare the teaching methods of the days of the early part of this article with those of today.

3. What makes Amy Fay's "Music Study in Germany" such an interesting

## A Rhythmic Problem

By Charles Knetzger

THE LITTLE Reverie of Richard Strauss, Op. 9, No. 4, called Träumerei, is one of the most popular of his short compositions. It is much more complicated than Schumann's Träumerei and presents a number of problems, both from the point of rhythm and of interpretation.

The group of 32nd notes occurring in the right hand in the opening measure, and frequently repeated during the course of the piece, is often incorrectly rendered by pupils who play the notes as if they formed a broken or arpeggio-like chord. These little notes may well be played somewhat hurriedly, with a slight pause on the following chord; but they should not sound merely like grace notes or a chord with an arpeggio sign before it:



The rhythm of the four thirty-secondnote groups should be brought out distinctly like four even taps.

In the succeeding measures arpeggiolike chords occur and should be played according to notation:



These chords extend through both staves and are to be played evenly, in succession, from the lowest in the bass to the highest in the treble. The melody note in the soprano occurs on the beat, the others being played slightly beforehand.

## To Make Weak Fingers Curve at the First Joint By LARELDA BREISTER

WHEN your teacher in school asks the class to march forward, in which direction do you go, Jimmy? "Why, ahead!"

Now, in piano playing, too, you always go ahead. So bring your fingers up and forward. You must be the captain of your ten soldiers. Whenever they fall back, say, forward, march! and then see how quickly they obey!

"Interpretation is based upon knowledge which every earnest pupil may acquire by sincere study, and it is that alone which distinguishes his music from the rest."-PETRUZZA.

# An Appreciation of Schubert

An Editorial By H. L. MENCKEN

REPRODUCED, BY PERMISSION, FROM The American Mercury

Henry Louis Mencken, author and editor, was born in Baltimore, Maryland, September 12, 1880. Beginning as a reporter in 1899, his rise was rapid till, in 1903, he became city editor of the "Baltimore Morning Herald"; in 1905, editor of the "Evening Herald"; in 1906, on the staff of the Baltimore "Sun"; in 1919, on the "Evening Sun." He was literary critic of "The Smart Set" from 1908

to 1923; has been contributing editor to "The Nation" since 1921; and editor of "The American Mercury" since 1923. He is the author of many books and has done many translations. Among his books are: "Ventures in Verse," "George Bernard Shaw, His Plays," "A Little Book in C Major," and a series of treatises on "The American Language."

RANZ SCHUBERT, at least in Anglo-Saxondom, has evaded the in Schule of great grief. glo-Saxondom, has evaded the indignity of too much popularity. Even pay for trying to improve upon the world his lovely "Serenade," perhaps the most moving love-song ever written, has escaped being mauled at weddings in the society of the provided in the lives of their victims, search for "A Midway was Might's Deceral and All Midway was all and an artist part the price that an artist pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that an artist pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that an artist pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that an artist pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that are all artists and in artists pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that are artists pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that are artists pay for trying to improve upon the world made by the gods. "My compositions," he society and the price that are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upon the world made by the gods. "My compositions," he society are artists pay for trying to improve upo "A Midsummer Night's Dream" and Wagner's from "Lohengrin." It is familiar, but not threadbare: I have listened to it within the past week with new delight in its noble and poignant melody, its rhythmic and harmonic ingenuity, its indescribable Schubertian flavor. Nor is there anything stale about nine-tenths of his piano music, or the songs. The former is played very little—far, far too little. The latter are yowled in all the music studios of the world, but the populace remains unaware of them, and so they manage to hold their dignity and charm. Perhaps "The Erl King" and "Who is Sylvia?" have got upon the air by now, but surely not many of the remaining six hundred.

· Schubert, indeed, was far too fine an artist to write for the mob. When he tried to do it in the theater he failed miserably, and more than once he even failed in the concert-hall. There is the case, for example, of "Heidenröslein," to Goethe's words. Goethe wrote them in 1773 and J. F. Reichardt set them in 1793. In 1815, a year after Reichardt's death, Schubert made a new setting. Was it better-that is, considering the homely words? No; it was harder to sing, but not better. Twelve years later the text was reset again by Heinrich Werner, a composer so obscure that even Grove's Dictionary is silent about him, but a man, obviously, with all the gift for simple, transparent melody of a Friedrich Silcher. When "Heidenröslein" is sung today it is to Wer-ner's melody, not Schubert's.

#### Hundreds of Works Unknown

GREAT STRETCHES of Schubert's music, indeed, remain almost unknown, even to musicians. Perhaps a hundred of his songs are heard regularly in the concert-hall; the rest get upon programmes only rarely. Of his chamber music little is heard at all, not even the two superb piano trios and the quintette with the two 'cellos. Of his symphonies the orchestras play the Unfinished incessantly. santly—but never too often!—and the huge C major now and then, but the Tragic only once in a blue moon. Yet the Tragic remains one of Schubert's masterpieces, and in its slow movement, at least, it rises to the full height of the Unfinished. There are not six such slow movements in the whole range of music. It has an eloquence that has never been surpassed, not even by Beethoven, but there is no rhetoric in it, no heroics, no exhibitionism. It begins quietly and simply and it passes out in a whisper, but its beauty remains over-whelming. I defy anyone with ears to listen to it without being moved pro-

Schubert paid the price that all artists its sources in objective experience. They hunt, commonly, for the woman. Thus such a colossus as Beethoven is explained in terms of the trashy Giulietta Guicciardi. It is not necessary to resort to these puerilities. The life of an artist is a life of frustrations and disasters. Storms rage end-lessly within his own soul. His quest is for the perfect beauty that is always elusive, always just beyond the sky-rim. He tries to contrive what the gods themselves have

of great illumination, he comes within reach of his heart's desire, his happiness is of a kind never experienced by ordinary men, nor even suspected, but that happens only seldom. More often he falls short, and in his falling short there is agony almost beyond endurance.

We know little directly about what Schubert thought of his compositions. He was, for a musician, strangely reserved. But indirectly there is the legend that, in his last days, he thought of taking lessons in counterpoint from Simon Sechter. The story has always appealed pleasantly to the musical biographers; mainly asses, they delight in discovering deficiencies in artists. My guess is that Schubert, if he

failed to contrive. When, in some moment actually proposed to seek the studio of Sechter, did it in a sportive spirit. Going to school to a pedant would have appealed charmingly to his sardonic humor. Sechter had to teach him was precisely what an Arnold Bennett might have taught Joseph Conrad, no less and no more.



T IS ASTONISHING how volup-tuously criticism cherishes imbecilities. This notion that Schubert lacked skill at counterpoint seems destined to go on afflicting his fame forever, despite the plain evidence to the contrary in his most familiar works. How can anyone believe it who has so much as glanced at the score of the Unfinished? That score is quite as remarkable for its adroit and lovely combinations of melodies as it is for its magnificent modulations. It is seldom that one is heard alone. They come in two by two, and they are woven into a fabric that is at once simple and complicated, and always beautiful. Here is contraputal writing at its very best, for the means are concealed by a perfect effect. Here is the complete antithesis of the sort of counter-point that is taught by the Sechters.

No doubt the superstition that Schubert had no skill at polyphony gets some support from the plain fact that he seldom wrote a formal fugue. There is one at the end of his cantata, "Miriams Sicgesgesang," and in his last year he wrote another for piano duet. But the strict form was out of accord with the natural bent of his invention: he did not think of terse, epigrammatic subjects, as Bach did and Beethoven afterward; he thought of complete melodies, the most ravishing ever heard in this world. It would be hard to imagine him making anything of the four austere notes which Beethoven turned into the first movement of the C minor symphony. He would have gone on to develop them melodically before ever he set himself to manipulating them contrapuntally. But that was not a sign of his inferiority to Beethoven; it was, in its way, a sign of his superiority. He was infinitely below old Ludwig as a technician; he lacked the sheer brain-power that went into such masterpieces as the first movement and the allegretto of the Seventh. Such dizzy feats of pure craftsmanship were beyond him. But where he fell short as an artisan he was unsurpassed as an artist. He invented more beautiful musical ideas in his thirty-one years than even Mozart or Haydn, and he proclaimed them with an instinctive skill that was certainly not inferior to any mere virtuosity, however dazzling and however profound.



HENRY L. MENCKEN

#### Instinctive Completeness

THIS INSTINCTIVE skill is visible quite as clearly in his counterpoint as it is in his harmony. Throwing off the pedantic fetters that bound even Bach, he got into polyphony all the ease and naturalness of simple melody. His subjects and. counter-subjects are never tortured to meet the rules; they flow on with a grace like that of wheat rippled by the wind. The defect of prettiness is not in them. They show, at their most trivial, all the fine dignity of Schubert the man. Beautiful always in their simple statement, they take on fresh and ever more enchanting beauties when one supports another. There are passages in the Unfinished, especially in the first movement, that are almost unparalleled in music, and there are passages equally fine in compositions that are seldom heard, notably the quintette. When Schubert Cied the art of writing thus seemed to pass out of the world. It was not until the colossal figure of Brahms arose that it found another master.

## Godlike Failures

SCHUBERT DIED on November 19, 1828, a hundred years ago. No man of his generation remains more alive today. He was, to music, its great heart, as Beethoven was its great mind. All the rest begin to seem a bit archaic, but he continues to be a contemporary. He was

essentially a modern, though he was born in the Eighteenth Century. In his earliest compositions there was something far beyond the naïve idiom of Mozart and Haydn. Already in "The Erl King" there was an echo of Beethoven's fury; later on it was to be transformed into a quieter mood, but one none the less austere. The man lived his inner life upon a high level. Outwardly a simple and unpretentious fellow, and condemned by poverty to an uneventful routine, he yet walked with the gods. His contacts with the world brought him only defeat and dismay. He failed at all the enterprises whereby the musicians of his day got fame and money. But out of every failure there flowed a masterpiece.

In all the history of music there has never been another man of such stupendous natural talents. It would be difficult, indeed, to

match him in any of the other fine arts. He was the artist par excellence, moved by a powerful instinct to create beauty, and equipped by a prodigal nature with the precise and perfect tools. gabble about his defective training probably comes down to us from his innocent friends and fellows in Vienna. They never estimated him at his true stature, but they at least saw that there was something extraordinary and even miraculous about him
—that what he did could lay far beyond the common bounds of cause and effect. We know next to nothing about his mental processes. He was surrounded by thirdraters, who noted with wonder how savagely he worked, how many hours a day he put in at his writing-table, and what wonders he achieved, but were too dull to be interested in what went on inside his head. Schubert himself was silent on that subject. From him there issued not eveh the fragmentary revelation that came from Mozart. All we know is that his ideas flowed like a cataract—that he knew noth-

ing of Beethoven's tortured wooing of beauty—that his first thoughts, more often than not, were complete, perfect and incomparable.

Art that Conceals the Artisan

DEAD A HUNDRED YEARS, he remains in his peculiarly exhilarating and lovely way the greatest of them all. No composer of the first rank has failed to surpass him in this way or that, but he stands above all of them as a contriver of sheer beauty, as a maker of music in the purest sense. There is no more smell of the lamp in his work than there is in the lyrics of Shakespeare. It is infinitely artless and spontaneous. But in its artlessness there is no sign of that intellectual poverty which so often shows itself, for example, in Haydn. Few composers, not even Beethoven and Bach, have been so seldom banal. He can be repetitious and even tedious, but it seems a sheer impossibility for him to be obvious or hollow. Such defects get into works of art when the composer's lust to create is unaccompanied by a sufficiency of sound and charming ideas. But Schubert never lacked ideas. Within the limits of his interests



THE GREAT HALL OF THE SCHUBERT SONG FESTIVAL, VIENNA, AS SEEN BY THE ARTIST OF THE Vienna Neuest Nachrichten.

and curiosities he hatched more good ideas in his thirty-one years than all the rest of mankind has hatched since the beginning of time.

Music is kind to its disciples. When they bring high talents to its service they are not forgotten. They survive among the durably salient men, the really great men, the remembered men. Schubert belongs in that rare and enviable company. Life used him harshly, but time has made up for it. Dead a century, he lives on. He is one of the great glories of the human race.

#### SELF-TEST QUESTIONS ON MR. MENCKEN'S ARTICLE

What is the reason for Schubert's lack of popularity with the "musical mob?" 2. In what way is the life of the artist

quite sure to be a personal disappointment? What is the chief characteristic of Schubert's counterpoint?

4. In what way does Schubert's particular talent excel?

## A Musical Story

By ADA E. CAMPBELL

An analysis of a piece always aids in its mastery. The young pupil might be told that his piece is a short story just like the ones in his school reader. The name of the piece is the title of the story. There are paragraphs, sentences, capital letters (accents), periods and commas all the way through the piece.

The pupil, with the teacher's help, finds these places and marks them. After one or two illustrations as to what is meant by analyzing in this manner the teacher finds the child very anxious to show how easily he can do it by himself. Interest stimulated by the child's own achievements brings the largest results.



USIC is, as has often been said, a We doubt whether a finer player than sense art. Yet music also owns an intellectual stimulus and appeal and an underlying spiritual content which no other art can claim. The music of Johannes Brahms combines, to our way of thinking, a most perfect example of an allied trinity of artistic expressiveness. Because of this he may be called the "crown and climax" of the Romanticists. And, too, we can find in Brahms' use of shifted and crossed rhythms an augury of the rhythmic trend of the modernist.

Brahms owns the inheritance of Bach and Beethoven. Hadow tells us that "he claims the counterpoint of the former and the structure of the latter." Not only has he entered into this inheritance, but "he has put their legacies to interest," writes Hadow, "and has enriched the world with an augmentation of their wealth. He is no mere Alexandrine, no grammarian poet, content to accumulate with a patient and laborious industry the gifts that have been lavished by a previous age. The artistic heritage is not won by right of labor, and its dynasty falls only to those who are born in the purple. Erudition, in short, may copy the work of Genius; but Genius alone can develop it."

Sometimes the first audition of a Brahms' work may not reveal its greatest beauties. It is not necessarily a complexity of design which prevents an appreciation but rather a complete absorption. A first glance into a treasure chest may not reveal the intricacies of beauty which that coffer may contain. So with Brahms the richness of his musical thought requires more than a transitory hearing.

There is no place where the music of this master should prove more appreciable than through the medium of the phonograph. Its expressive potentialities yield and reyield this wealth of pattern and thought, with each successive audition. The spiritual qualities unfold in the manner of the rose, petal by petal, until a blossom of the fullest beauty is revealed-a blossom, however, unlike the rose in that it is ephemeral neither in its existence nor in its appeal.

An Epic Achievement

THE RECENT issue of Brahms' "Violin Concerto," performed by Fritz Kreisler with Leo Blech and the Berlin Stage Opera Orchestra, marks an epic achievement in recording. This great violinist, now at the crowning height of his career, is revealed at his best. There is a confident glow of superior artistry in this set of discs. The whole thing is built up by Kreisler in the manner of an architectural structure of superior beauty. Only once or twice do the difficulties of Brahms' violin writing become obvious to the listener in his excellent performance. There are, however, always points which will be criticized in the finest rendition which finds an enduring existence such as recording gives. The repetitive possibilities permit those who are captious to discover that some other interpreter would have done better here and there. sonally we feel the remarkable achievement of this recording deserves to be enjoyed for its splendid worth. One may better seek an enduring friendship with Brahms' music than become critical in the analyses of a worthy interpreter's work.

Kreisler could have been chosen for this concerto. This work is issued on five twelve-inch discs as set number M 35.

From the National Gramophonic Society in London was recently received another interesting Brahms' work. This was his Sextet in G major, Opus 36. It is well recorded and most commendably interpreted by the reinforced Spencer Dyke Quartet. Here is a work of extremely elaborate polyphonic structure but definitely imbued with a spiritual beauty and an absorbing intellectuality. It would seem impossible for anyone to comprehend its intricacy of thought upon a single presentation. But, if one does not hear all the melodies at once, it is "for the simple reason of their abundance." But for all of this, this work is not merely a scholastic concept. It is the work of a master craftsman who has been touched by the wand of inspiration. You may, if you will, claim that it has an appeal more intellectual than sensuous. But it is none the less a definite appeal. Those who enjoy score-reading will find by so doing a closer and immediate intimacy with this work.

Briefly analyzing this Sextet, the first movement is conceived in the manner of a musical dialogue. The Scherzo or second movement is characteristic of Brahms who could not always be jocular. It is a serious expression with only the underlying rhythm and a short section of broad humor to establish its appellation. There is a thoughtful beauty and an introspective quality to the third movement. The last movement is the only truly emotional one of this work. Here Brahms casts aside his seriousness and becomes quite gay.
There are four twelve-inch discs in this

set, numbers 105-108.

#### A Debussy "Swan Song"

ONE OF Debussy's last works was a sonata for flute, viola and harp. It is a work which was conceived somewhat in the style of Rameau or Couperin. An expression in the miniature, embodying simplicity of thought, this sonata does not attempt to equal his larger works. It is, in fact, a reproduction of the subjectivity of thought which we encounter in his songs.

It is written with characteristic finesse and refinement and with a charm and grace which it would be difficult for the most captious to eschew. There is a wistful quality in its serenity of thought and a spiritual subjectivity which might be said to outline Debussy's alliance with that unknown world of eternal sleep; for it was next to the last work he wrote before his untimely end. This sonata is well interpreted and recorded. It is played by M. Moise, M. Ginot and Mlle. Laskine. It is a work which, because of its intimacy of concept, gains in recording, since it permits a closer proximity between the listener and the composer. It was recorded by the French Odeon Company on three ten-inch discs.

The Schubert Centenary rounded out with the issue of his C Major Quintet, Opus 163, and his Octet in F Major, Opus 166. The former, one of the greatest works of its kind in existence, is written for string quartet with an added 'cello. It was

(Continued on page 59)



DEPARTMENT OF

## BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

HE THINKING bandmaster of today is striving to attain in his ensemble beauty of tone rather than mere brilliancy. With this object in mind the use of high pitch has been universally abolished; the thin-toned Eb cornet has been relegated to the discard, and the shrill, nerve-racking Eb clarinet is rapidly following its relative of the brass section.

In the campaign to raise the musical and instrumental standard of the amateur bands of America, due consideration must be given to the right place and correct of the cornet and trumpet.

We know that the trumpet is an instrument of antiquity while the cornet is an instrument of rather recent development, The trumpet has been in use since early Biblical times, though it attained its present worth only in recent years-having reached its greatest development, by the addition of valves, at about the same time that the cornet was developed.

Valves were first applied to the various brass instruments-making possible the performance of chromatic passages—during the nineteenth century. This was accomplished by the Prussian bandmaster, Wilhelm Wieprecht.

The trumpet was originally much longer than the Bb trumpet, which is now used almost exclusively. The compositions of the earlier symphonic writers specify trumpets F, E, D and other keys. The present orchestral trumpeter transposes these parts to the Bb instrument.

The trumpet which was most widely employed in the large orchestras was the large instrument pitched in F. This instrument had the same pitch and range as the French horn in F, its basic open tone being the F below the staff. By reason of the great length of tubing, it had a wide range of harmonics. Above the 7th, a scale of open tones could be played. That is, F, G, A, Bb, C, D, and so forth, above the Eb (fourth space), could be played open, thus requiring a very sure embou-

This instrument possessed a large tone of noble, heroic and majestic character, but due to the difficulty of performance in the upper register—where so many trumpet parts lie-it has been almost wholly displaced by the smaller instrument in Bb.

### Prima-donna of the Brass Band

IT WAS shortly after the development of valved instruments that Sarrus, a French bandmaster, developed a family of brass instruments called Saxhorns. Included among these was the cornet (or Bb soprano Saxhorn) which, though of the same pitch as the Bb trumpet, had a larger tubing which was conical throughout the greater part of its length. This gave to the cornet a fuller and much more mellow and suave quality of tone. In con-sequence, it immediately became the primadonna of the brass band.

In the band many of the leading arias, melodies and obbligatos are allotted to members of the brass section, and the cornet, by reason of its great flexibility and full pleasing quality of tone, is peculiarly fitted for the leadership of the brass choir. The symphony orchestra, on the contrary, employes the brass choir largely in percussive passages and as inner harmonic voices. The trumpet (together with the trombone) is particularly effect were given a great tive when so used and is the logical so- deal of publicity,

# The Cornet and Trumpet in Band and Orchestra

Many symphonic and operatic composers have required both trumpets and cornets in the performance of their scores—the cornets for melodic passages and the trumpets for passages where the trumpet tone is preferable.

In the band the only logical instrument for first position in the brass section is the cornet. It surpasses the trumpet in mellowness and purity of tone, in flexibility, in coloring and in ease of articulation. The trumpet peculiarly excels in fanfares and in passages requiring especial brilliancy, but it should be allotted the leading melody only occasionally for the purpose of securing contrast. The trumpet should not be used for playing either solo cornet or first cornet parts.

No great bandmaster has employed the trumpet except on trumpet parts. Generally a proportion of four or more cornets to two trumpets has been used. Gilmore, Godfrey, Sousa, Pares, Pryor, Goldman, Innes and Conway have all set this

#### Cornet Soloists

NO TRUMPET soloists have been engaged with any of these bands, cornet soloists being obtained instead. We can readily recall a great host of artists who have won fame as cornet soloists— Jules Levy, Mathew Arbuckle, Paris Chambers, Herbert L. Clarke, Herman Bellstedt, Bowen Church, Alessandro Liberati, Steve Crean, Walter Emerson, John Dolan, Frank Simon, Bohumir Kryl, Del Staigers, William Tong and countless

How many trumpeters ever gained so have sounded much better if played on the much renown and public favor as any of cornet and that the players could have these? Such great artists as Solomon (of played them much more easily on that in-

the London Symphony Orchestra) and Edward Lle-wellyn (of the Chicago Symphony Orchestra) could easily have They done SO. instead to play trumpet in these great orchestras and forego the career of soloists.

When the present age of jazz' was inaugurated the adopted by the multitudinous jazz orchestras because of its piercing, strident quality of tone. Since these organizations

prano of the brass choir of the large or- the instrument manufacturers began to make and advertise trumpets more extensively than cornets. Theater orchestra leaders began-without any rhyme or reason-to follow the example of the jazzists. Unfortunately, the amateur bandsmen displayed as little judgment as the orchestra leaders and permitted themselves to be led astray by the advertisements of

> Now that the peak of blah-blah, wowwow, laughing, braying, moaning, hiccoughing jazz has been reached and passed and dance music is again beginning to sound like something more than petulant rhythm, jazz leaders are beginning to discover that the cornet is a far more satis factory, instrument to employ in a small

> A large number of high school bands use a trumpet on the first chair of the cornet section-to the great detriment of the ensemble. These players and band-masters seem to rate the judgment of a jazz leader more highly than the wellfounded judgment and artistic taste of a Sousa or Goldman. The writer once heard a great concert band, of foreign origin, which employed trumpets to the entire exclusion of cornets-but he trusts that his ears may never again be assailed by such a shell-shocking barrage of sound.

> I was assisting in the judging of one of the state band contests recently when Edwin Frank Goldman, conductor of the famous Goldman Band, was asked to judge the class of soloists on brass instruments At its conclusion Mr. Goldman stated that he "had heard several very meritorious cornet solos—but they were all played on the trumpet." He stated that they would have sounded much better if played on the cornet and that the players could have

> > strument - indeed, that they were greatly handicapping themselves by the use of the trumpet.

Solos of Clarke, Levy, Bellstedt, Arban, Hoch and other writers were intended for the cornet and are far less pleasing when played on the trumpet, while such numbers as Nev-in's Rosary, Bart-lett's A Dream, the aria from "Roberto," and come almost a travesty, when played

on the trumpet.

The progressive bandmaster should

insist upon the use of the cornet for the performance of first parts and for solos. He may sometimes find it necessary to use the trumpet for these parts, since the players have provided themselves with this instrument, but he should use his influence to popularize the cornet and give it the preference in his organization.

The trumpet has an important place in the large symphony orchestras, but there is absolutely no reason for members of high school and other amateur bands purchasing trumpets except from a desire to play only second and third parts.

The trumpet, as leader of the brass section, is permissible in a small carnival or circus band of the blatant variety for the reason that three trumpets can produce as much atmospheric disturbance as five cornets. A thinking bandmaster scarcely accept such bands as a standard.

Bandmasters should use their influence to induce players to provide themselves with instruments best suited to their purpose. With the cooperation of all ambitious bandmasters the cornet will soon again assume its rightful place in our bands-with a consequent improvement in

the band tone.

The player who desires to become a first-chair performer or soloist in a band will do well to devote his time to the study of the cornet. Should he later wish to engage in symphony work he can readily adapt himself to the trumpet.

## The Art of Substitution

By ROBERT PRICE

ORTUNATE is the orchestra leader who has learned the secret of clever makeshifts. Especially true is this of school supervisors and those who work in rural communities where the available players are usually not the well-rounded group needed for an ideal orchestration. It is surprising what a little scheming can do in transforming the common violincornet-saxophone-piano aggregation into an artistic, harmonically balanced whole, to be used as a firm basis upon which to build a more efficient organization.

We shall start with the double-bass. A common substitute here is the bass horn. A tuba, a baritone or even an extra trombone may be used quite efficiently. Perhaps, too, one may be lucky enough to find a B-flat bass saxophone. (It is assumed that the reader is familiar with the proper transpositions necessary.) If none of these instruments is available, the part may be played on a reed organ, on a harmonium or even quite effectively on the lowest register of the piano by a player other than the accompanist.

Cellists are frequently missing. a C-melody saxophone or, better, an E-flat alto saxophone or, best of all, a B-flat tenor saxophone can be put on the cello part. With none of these available, the never-failing reed organ or the harmonium may be worked judiciously.

Viola players are even more scarce. Fortunately, however, many orchestrations provide for this exigency by including substitute third violin parts which are quite effective. Or, if necessary, the conductor can transpose the viola score for the lower range of the violin.

(Continued on page 53)



PROFESSOR TOSTI FYNGIRS PERFECTS A WAVE-DESTROY ER TO PROTECT HIM FROM NEIGHBORING LOUD-SPEAKERS

Page 28 JANUARY 1929



## SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



## HE GENERAL school program of today has been criticized for its over-emphasis of the purely intellectual and the purely physical training of youth and for its serious neglect of a third fully as important an aspect of the individual, namely, his emotional nature. In as far as insufficient attention is paid to the proper development and fusing of these three elements, the child fails to obtain a well-balanced, thorough educa-

The rapidly developing art and science of systematic personality development and reconstruction points with apprehension to this grave omission in the bringing up of youth, which jeopardizes the homogeneous socialized development of many children and leaves room for their enmeshing themselves in pernicious anti-social and a-social habits, traits, preferences and practices.

Institutions sheltering, treating and disciplining the socially-wrecked house an appalling number of public school and college graduates, whose earlier or later downfall was caused not so much by physical, intellectual and vocational deficiencies as by their emotional immaturity, weakness and perversion or emotional lopsidedness and over expression.

#### Conditions in College and High School IN THE colleges and universities are found a rather surprising number of students whose emotional tendencies, of lofty as well as reprehensible nature, exert a destructive tyranny over their physical and intellectual powers. This functional lack of balance, if not recognized and remedied at an early date, is liable to cause grave disturbances, breakdowns and catastrophies sooner or later.

As to the high schools, boys and girls in the adolescent period of emotional conflict and struggle often go through dangerous valleys of despondency and soar to equally perilious heights of elation. are sometimes found at the brink of breakdowns or they actually do collapse, without any serious indication of such change for the worse having found expression in their school reports. Many of these unfortunate failures have been called brilliant students. Indeed, they have made high marks. But these evaluations of the purely intellectual status and achievements of the individual have failed to consider the condition of the entire personality and to bring to light grave emotional disturbances which suddenly obliterate what has been acquired intellectually.

#### The Deviating Child

THERE IS found in every grade school a number of deviating children who, on account of their peculiarities, do not keep up with the step nor follow in the direction of their classes and who become obstacles to the normal progress of these classes. These children were segregated in special classes for two reasons: (1) to permit the regular classes to proceed unimpeded, and (2) to allow special efforts to make the most of the deviator's possibilities and preserve and prepare him, if possible, for a useful place in organized society.

When dropped from such division the deviating child tends to become an in-habitant and victim of the no-man's-land of no school, no vacation, no job, no and satisfaction. This last point is of great healthy inspiring personalities which at-

## Music for Sub-Normal Children of the Public Schools

## By Willem van de Wall

future. Often he is finally stranded as a importance, because many of the retarded, misfit or an undesirable in one or another of the public institutions, a burden upon

These children have in common with the collegiate and high-school breakdowns identical emotional and other functional deficiencies which cause all of them earlier or later to fail.

The general problem before us is, "What can the school system do to prevent minimize such breakdowns?" "What can it contribute to the improvement of the vital efficiency of those tending toward incompetency?" problem is, "What may be expected from music in this particular treatment of the ungraded, retarded and deficient chil-

## The Psychiatric Approach

THE RETARDATION and the obstructing conduct of these children is symptomatic of physical, emotional, intellectual and social conflicts, deficiencies, weaknesses and pathological conditions of which the children are the victims.

Before any purposeful method of improvement of pedagogy can be attempted, the physical, emotional, intellectual and social status of the child has to be ascertained in order to have the causes of his deficiency established and the particular line of treatment and education prescribed.

For this reason a diagnostic class is the first consideration. The child is studied by the psychiatric staff, consisting of the psychiatrist, the psychologist, the social worker or visiting teacher and the teacher.

It is suggested that he be kept in this class until it can be ascertained in which one of the following groups he should properly be placed: the physically handicapped, the mentally deficient, the psycho-

After assignment to the special group to which he belongs, he is treated and educated in accordance with the special principles and methods, both medical and pedagogical, which this group demands.

Until such classification is made the ungraded classes will remain hopeless educational and disciplinarian propositions for school administrators, teachers and, last but not least, the children themselves.

The curriculum of these classes should be flexible and based upon the limitations and possibilities of each group as a whole and the capabilities and needs of each individual in particular. The ultimate social and industrial usefulness of each pupil ought to be kept in mind constantly. Thus the goal of the ungraded classes should be the child's straightening out to regular classes, his training in vocational or industrial lines, and as a part of the physio-psycho-therapeutical work, the development of pleasant moods and dispositions, and feelings of security, success

problematic or handicapped children are liable to suffer from a sense of inferiority caused by their early academic social setbacks, a tendency which operates as a strong factor in much of their problematic

#### Stimulation Through Music

THE GREAT significance of music for the ungraded classes is, that, if applied sagaciously, it offers opportunities to all the types of handicapped children to partake in a socializing activity which they naturally crave and which permits them to express (instead of repress) some of their youthful longings for spontaneous and, at times, exuberant release of emotional energy. It also allows them emotional quiet if this is their need, or, again, satisfies to some extent their desire for success.

The ungraded children facing at the outset of the struggle for existence continuous conflict and defeat, are in dire need of moral support. It is the music teacher's privilege and duty to give that to them by giving them what music in itself promises-an attractive and emotionally full and constructive music hour.

What further has music to offer? ungraded children, it may be said, have been less favored by Providence with vital energies than the more fortunate brothers and sisters who left them behind. retarded children incline to be sooner exhausted organically and functionally. To function even as well as some of them do they have with less inherent strength to struggle against their own organic, functional and social impediments. To overcome themselves, their physical lagging, emotional spasms of indifference, as well as restlessness, their mental inertia and socially often unfavorable environment, they need continuous physical, emotional, intellectual and social stimulation and support which the music session can supply in considerable measure.

#### Dormant Powers Aroused

MUSIC HAS been found to increase general physiological activity and thus to increase the impulse to become active. Music, the chosen language of many of the instinctive urges, has been noted to increase the mental functioning in general, cause a direct feeling of satisfaction, increase imagination, suggest moods personally and communally beneficial. Its practice draws on forms of communication within the power of the most handicapped a's well as the most intact individual, and medically, first of all; his ultimate return it has a fascinating message for them all, not only musical per se, but of ideas and ideals of the most varying esthetic con-

The handicapped child has another dire need, that is, the need of the company of

tract him as does a magnet and share with him a great love for an idealistic activity. Such a personality will be his ideal. He will breathe and feel and think and act and improve, drawing from her energy, leaning on her mentally, following her example. Music is the bridge between the strong, the weak, the normal, the abnormal, the retarded and the progressive, the isolated and the social, between the emotional impulse and the esthetic deed. The competent music-loving, child-loving music teacher, prepared and willing to cooperate with the medical educational authorities, is the preferred guide of the retarded child. She has within her the ability to bring about through her work with handicapped children as much of an improvement as may be possible with the inherent capabilities of each individual child.

## The Program of Musical Activities

AN APPROXIMATE music program arranged to achieve these ends is suggested along the following lines:

Length of session, from twenty to thirty

Frequency of session, daily at least once. The musical grouping of children according to their natural endowment and therapeutic compensatory trend.

For those who can carry a tune, the beautiful singing of as many inspiring, lovely songs as possible.

Sight-reading and sight-singing only for those who can carry it and will have

Music appreciation which will not stifle but develop individual and original musical imagination and convictions and which will have a practical bearing on the children's own music work.

Rhythmic floor work as much as possible for all who can possibly partake, despite physical handicaps, beginning with the simple kindergarten rhythmics and including eurythmic and esthetic, natural and social dancing.

Toy symphony and regular orchestra or band work in as far as the individual is endowed and generally suited for it.

Creative music work, including the making of instruments as planned by the Coleman system; the composition of little poems, songs and tunes, not so much for the sake of technical perfection as for the unburdening of the soul through such

Musical dramatic activities, from dramatization of songs to the performance of little plays, with music, song and dance, are strongly recommended, because there is no other activity which will enlist to such an extent the combined physical, mental and social potentialities of the ungraded child, appealing at the same time to his natural inclinations and to the therapeutic trend to overcome his own peculiar

### Related Activities

THE PROGRAM should encourage the practice of individual forms of music making, which, although not taught in class, may be proper and dear to an individual child—such as playing the ocarina, mouth-harmonica, ukulele, mandolin or even the jew's-harp. Although the

(Continued on page 53)

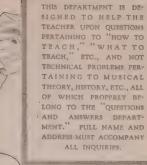


The Teachers' Round Table

Conducted by

Prof. Clarence G. Hamilton, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



#### MEMORY PROCESSES

Please advise me about memorizing. I do not visualize my music, but after I have learned the notes, with fingering, I find that I can play a piece automatically without the notes. I can memorize Chopin, Mozart and Beethoven very quickly; but no matter how well I master Bach with the notes I seem always to stumble. I have a good technical background, but I will not be satisfied until I can memorize Bach's harder works.—A. M. J.

We may distinguish four types of memory work, namely, the visual, the muscular, the structural and the interpretative. Let us examine these types in order.

By visual memory is generally under-stood the power of recalling the exact notation of a given piece on the printed page. Here a factor notation is introduced which is only a working symbol of the music and not the music itself. Hence, although many players rely largely upon it, it should be regarded, in my opinion, merely as a temporary aid to memory, to be dispensed with when memorization has become complete and automatic.

Another species of visual memory, how-

ever, is concerned with the sight of the motions made by fingers or arm. This species is closely allied to the second type, muscular memory.

Muscular memory is the retaining in the mind of the muscular movements employed in playing the directions taken by each finger and the distance it should go for each new key, the arm adjustments necessary and all such muscle play. This species is, therefore, solely occupied with technical details.

A knowledge of the structure of the chords, of the phases and finally of the piece as a whole is an immense advantage in memorizing. Just as, in visiting a city with which you are unfamiliar, you will feel more confidence in your whereabouts if you have studied a map of its streets in advance, so a clear idea of how the details of a piece are articulated unifies these details in your mind. This type of memory work presupposes, of course, a working knowledge of musical theory which should indeed be every pianist's possession.

Interpretative memory assumes a clear conception of how the thought of a piece is developed, how each phrase mounts up to its climax, how various phrases and sections are dynamically related and how the piece is made a consistent entity by a gradual growth of interest from the

beginning to the very end.

In the ideal memorization of a piece the second type, concerned with the mechanism, is combined in equal proportions with the fourth or strictly musical type. In this way the pianist, having made sure of his muscular movements, may properly subordinate these to that element of expression which should be his chief aim. If the visual memory be added, so much the better: and certainly a familiarity with the structural details will still further insure self-confidence.

Let me add that, to gain such a mastery, time and patience should be unlimited.

belongs. Concentrate on single measures or phrases until you are able to trace each one out by making the proper motions on top of the keys, without sounding them. Gradually put measures and phrases together in the same careful manner, until your grasp over the entire situation is complete. And do not imagine that the work ends here: for a piece must be studied and re-studied often many times before that surety is attained which should invariably precede public performance.

#### A PROSPECTIVE TEACHER

I would like to start teaching soon. I have read music magazines, especially THE ETUDE, and many books on music. I took lessons four and a half years and have studied many classics and modern piano compositions.

1. Am I capable of teaching? Will you kindly furnish names of books for me to read on the subject?

2. What would be the most suitable books on which to start beginners?

able books on which to start beginners?

3. I feel that to teach in my home would cause people to have more respect for me than they would have if I travelled about from house to house. However, I am positive that I could obtain many more pupils if I did the latter. One teacher informed me (she has forty pupils, taught in their own homes) that pupils take the slightest occasion to escape lessons when they come to her but that, when she goes to them, all this is avoided. I am twenty but am often taken for sixteen. Is this a disadvantage, as some have suggested?—E. E. B.

- (1) I see no objection to your starting to teach, provided that you continue to build up your own technic and general musical knowledge. You should study musical theory—especially harmony and form-also books on the subject of piano teaching. For these purposes I suggest Preston Ware Orem's Harmony for Be-ginners, Stuart MacPherson's Form in Music and my own Piano Teaching-its Principles and Problems.
- (2) Music Play for Every Day, recently published by the Presser Company, is an ideal book for young beginners. Williams' First Year at the Piano is also valuable. Then there is the comprehensive and thorough Standard Graded Course, by S. B. Mathews, in ten books.
- (3) There are advantages in either method. If you teach in your own studio, you have all your materials ready to hand, and can also save time by scheduling one pupil directly after another. On the other hand going to the pupils' houses gives you outdoor exercise and also shows you under just what conditions each pupil practices. Why not try both ways, teaching some pupils at your own studio and some out-

When teaching at your home you can solve the problem of lost lessons by charging for them, unless you have been duly notified well in advance, say, the day before. A firm stand taken on this matter will save you constant trouble and irritation.

As to your youthful appearance, this ought not to be a serious drawback if you can once get a start and if your patrons grow to have confidence in your

especially in dealing with the complexities instructions. Don't worry! Time will the polyphonic school to which Bach soon enough remedy the defect of extreme youth!

#### SLOW OR RAPID ADVANCEMENT?

Which do you consider best for pupils, to advance them rather slowly or to push them rapidly ahead?

I recently heard a little girl who has studied for two years and is advanced to the fifth grade. She lives on a farm and has to help her folks a great deal. During the busy season she even has had to miss several lessons. She likes music but has no extreme talent. What is the best thing to do when a pupil of that sort comes to you from another teacher.—R. R.

Unless the pupil whom you mention is heaven-sent genius, like Mozart or Raphael, she has been rushed altogether unwisely, since it is incredible that she should properly cover five grades in two years, especially when so handicapped. A pupil should be carried along as quickly as she can to master not simply the notes but also all details of technic, fingering and expression, but no more quickly.

A pupil who has been pushed too rapidly is a difficult problem, for she naturally resents being "put back to the beginning"

or, in other words, being drilled on fundamentals which have been grossly neglected and which must be understood if she is ever to play decently. Take care not to discourage such a one by giving extremely easy material; but, while assigning music that is fairly hard for her to read, keep her at work on technical ex-ercises that will build up the needed foundation.

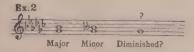
You are wise in judging that thoroughness is vastly preferable to mere rapidity of advancement. Remember Davy Crockett's celebrated motto, "Be sure you're right and then go ahead;" and so keep your pupils well in hand until you are confident that they are prepared for loftier flights.

#### NOTATION PROBLEMS

(1) How is the following played?

9:2

Is the first note struck twice?
(2) In writing out intervals of scales,



how do you obtain the correct number of half steps in the diminisher third on the tonic of G flat?—N. J

- (1) The first note is struck but once and is held through the time of the second. Two parts are involved, each two beats in length, the one consisting of a sustained half-note and the other of two quarter-notes. But, since both of these parts start on the same beat, the two D's occur at the same time.
- (2) Theoretically, the upper note of a diminished third from Gb is B treble flat



a notation not in practical use. When this interval occurs, it is generally written



in its harmonic form.

#### USES OF THE SOFT PEDAL

Should you use the soft pedal along with the loud pedal when playing loud chords? I have never been told to use the soft pedal with any piece.—M. E. B.

The two pedals may be used at the same time with perfect propriety, since their mechanisms are entirely different; but you certainly would not press down the soft pedal when playing loud chords, since one of its functions is to soften the tone.

Reserve the soft pedal for pianissimo passages where a delicate, mystic tone is desired or for echoing passages where it will help to give the needed contrast. Observe that it is seldom used for single chorus, since its chief office is to give a new quality of tone to an entire passage.

Generally speaking I should not employ the soft pedal in playing the earlier music, say written before 1800; and in modern music I should use it only when prescribed by the sign una corda or when a contrasting pianissimo passage plainly demands it. Una corda which is a sign to press the soft pedal down is regularly followed by the sign t. c. which is a sign to release it.

#### THE REED ORGAN

A young teacher (O. F.) asks about reed organ material for a pupil to whom he has already given Presser's Beginners' He is anxious to find pieces that are adapted to the instrument and that are at the same time of good quality. He

I should like to give him the easier classics, such as Schumann's Kinder-stücke, if they will fit into the organ compass. My problem is to choose for him something that is easy, yet not "easy sounding" nor yet "high

A good course for reed organ pupils is Practical Method, Op. 249, by Louis Köhler, of which the three books (which can be purchased either together or separately) cover the ground from the very beginning to a considerable advancement. Occasionally some of the studies or pieces should be omitted as not effective on the

Organ pieces should, as a rule, emphasize melody and harmony, rather than rhythmic accent; and those of a sustained character are especially desirable. As to compass, remember that the early classics were written for a short keyboard and that most elementary music occupies only the middle register. Many of the Schumann pieces which you mention, for instance, are well adapted to the reed organ. Examples of simple music may be found in the works of Bach, Handel, Haydn, Mozart and Beethoven, many of which

(Continued on page 63)

## The Bugle Calls for Technic

## By ARTHUR A. SCHWARZ

No "TUNE" is more vital to the boy and girl of to-day than the Bugle Calls. Then, why not the Bugle Calls for technic? The teacher can give the Bugle Calls in the different keys, a simple matter, since the tunes are based upon some form of the triad. Here the pupil may be shown how to transpose by the simple means of holding the chord and slipping one finger at a time up a half tone.

Here is what can be done with the



The left hand is first played an octave lower, the teacher saying, "That sounds the way one feels when he has to get up at that hour." The first chord is depressed without sounding the notes, and, during the exercise, all notes are held after they have been sounded. Different rhythms, such as are suggested in Philipp's Complete School of Technic may be tried, and the pupil should finally play the notes of the Call in the form of an arpeggio.

Taps is another fine Bugle Call that affords technical training, and the marching melody that is played in the Scout's parades is excellent. Here you have it, and a good rollicking tune it is.



This tune is not easy to play, holding down each note, but, like other Bugle Calls, it will be learned with pleasure.

When I was in the army I taught these tunes to some soldiers who could not read a note, giving them to each one in a different key. I even checked a real fight between two huskies who accused each other of playing "that thing wrong, I tell ya," by explaining that both were playing the tunes right, but that I had taught it to each in a different key. So we all puffed "fag," and no casualties took place. Although I did not win the Noble Peace Prize for averting a private war, I did learn that the Bugle Calls could be used for technic.

## Better Use of Pedal

## By Esther Haas

So many, especially young players, spoil the sound of what would otherwise be beautiful music by the wrong use of the

On some pianos there are only two pedals, the soft and damper. The damper pedal is not really a loud pedal, although in sustaining a chord it produces a louder sound than if no pedal is used.

Some pianos have three pedals, the two just mentioned and a practice pedal.

The damper pedal should be pressed down when the first tone is struck but released before the next is sounded, unless the second tone is the same or in harmony with the first. Then the pedal is sustained through these notes and released just before the harmony changes.

Holding the pedal with tones of dif-ferent harmonies produces a discord by running several tones together.

A good way for young musicians to understand the use of the pedal is to take a piece where the bass has a tone followed by chords. For example:



Press the pedal on octave B-flat in bass and sustain the tone through the two chords, releasing the pedal before striking the next chord. Pedal marks are used in some pieces to designate where the pedal should be pressed down and released.

Soft pedals are used for expression effects and for accompanying a singer.



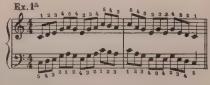
A MASTER ORCHESTRA

The amusing and interesting picture was made for M. Epstein of the Beethoven Conservatory of Music, in St. Louis. The following masters are playing in the imaginary ensemble: Raff, von Bulow, Schumann, Gounod, Rubinstein, Moszkowski, Wagner, Brahms, Saint-Saens, Scharwenka, Godard, Verdi and Goldmark. Can you pick them out?

## Three Effective Exercises

By W. A. HANSEN

INFINITELY more benefit can be derived from practicing a few comparatively simple exercises in the proper manner than by rapidly and carelessly wading through volumes of studies. The following exercise will strengthen the fingers and make them supple and independent. It is also good as an exercise in extension and for flexibility of the hand. If practiced carefully it will produce excellent results.



Practice each hand separately at first and touch key bottom. In the course of time you may gradually increase the speed and vary the quality and the volume of the After a few weeks try to practice rapidly, both legato and staccato. Then

play with both hands together, first in parallel motion, then in contrary motion, as



If you have been looking for an exercise in all keys, both major and minor. Play to make your thumbs more nimble and slowly and loudly and do not forget to dextrous, use the following fingering for a number of weeks:

R. H. 123132123132 1321313132 123143134143 1431314143

L. H. 132131313123 1231313123 143141314123 1341414123 Then note improvement in your scale and arpeggio playing.

The second exercise is not easy, but it is remarkably effective;



Practice slowly and heavily at first, each hand separately. And do not forget that it is impossible to obtain the best results unless you play the exercise in all the keys. Note how the weak fingers gain strength and suppleness. This is excellent preparatory material for the playing of double thirds, one of the bugbears of thousands of pupils. At the same time it is a valuable exercise in extension and for cultivating the side motion of the fingers. Practice legato and staccato. Avoid excessive fatigue. This exercise will also serve as excellent preliminary work before grappling with Chopin's "Butterfly" Etude.

The third figure is an exercise for developing flexibility of the fingers and



Play both legato and staccato in all the keys; and do not forget to vary frequently the quality and the volume of the tone.

Above all bear in mind at all times that even technical exercises can and must be played beautifully.

## To Mothers of Music-Pupils

By FLORENCE ELLIS SHELBY

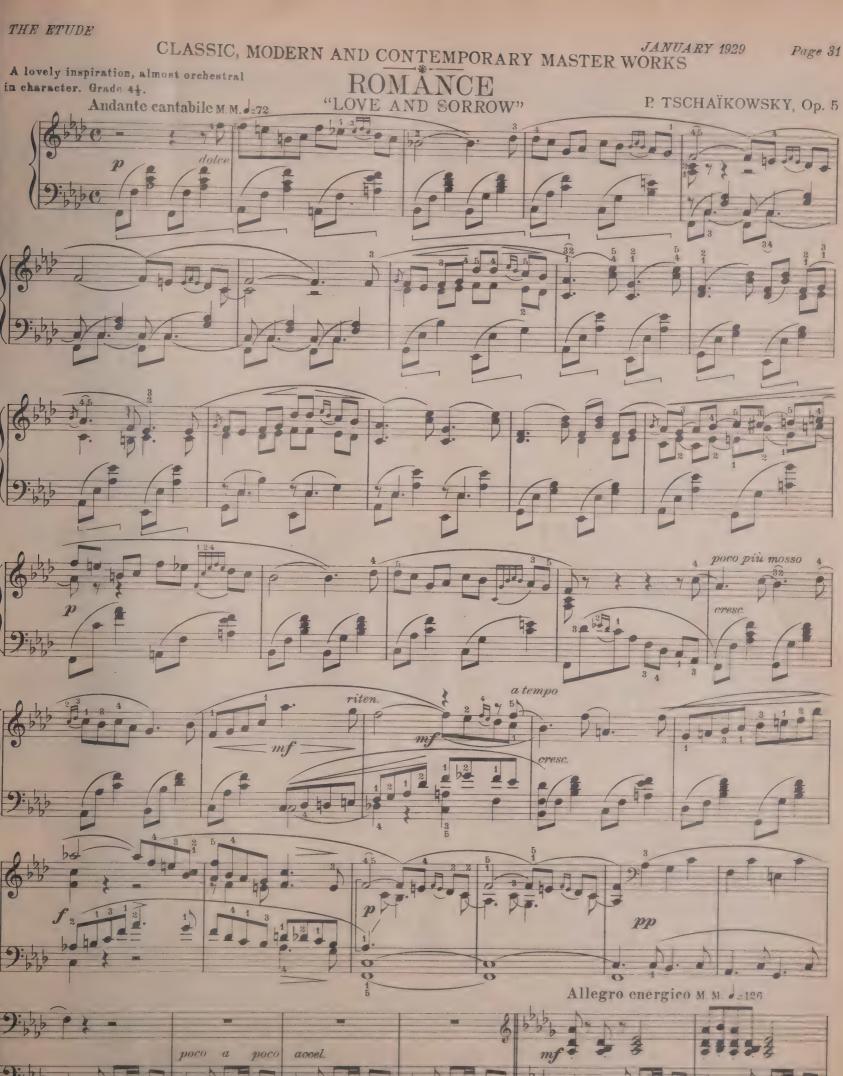
IF THE practice hour is made to seem of real value in the eyes of the child -if, for instance, each quarter of an hour of earnest practice means a penny in his pocket-he will be led to gain a real enthusiasm for learning his lesson. There is even an incentive to practice fifteen minutes extra if thereby he can proudly produce a whole nickel for his day's work.

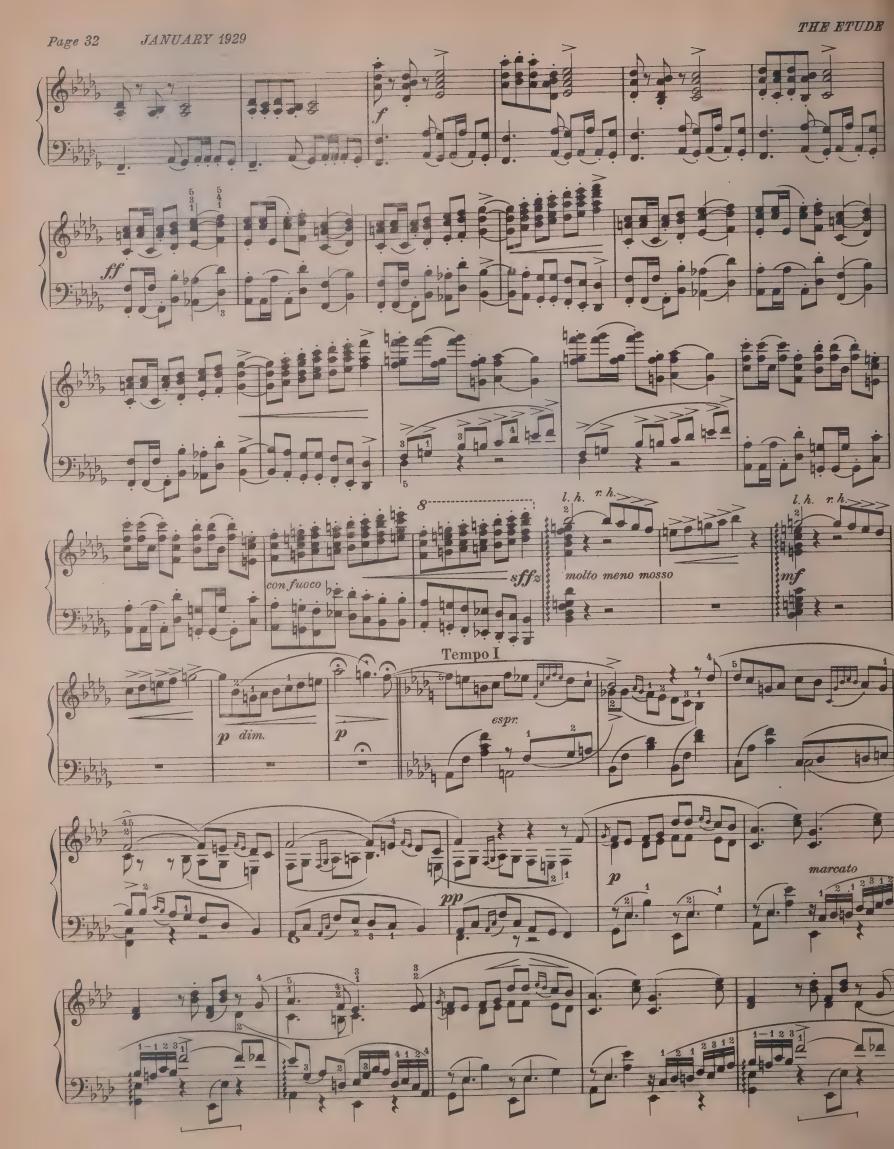
Another "bargain" that has worked amazingly well with a certain small daughter is being allowed to sit up fifteen minutes after her bed-time for every quarter hour she practices of her own accord beyond the required hour-a-day.

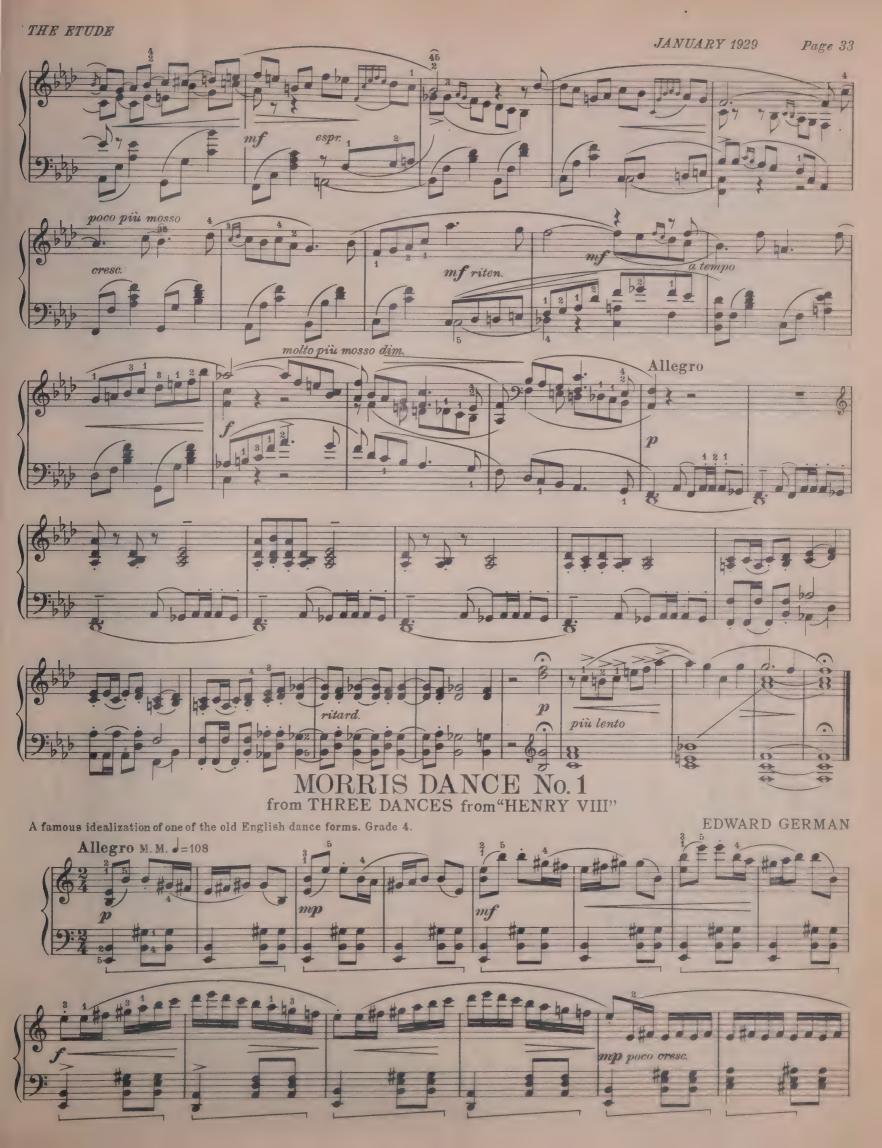
Again the mother may carry enthusiasm to the pupil by sitting down in the room and asking to hear "what daughter has for her next lesson," be it scales or what not. She is not to criticize, however, but merely to say, at the right time, "That's fine! I just hope you surprise Prof. Music-teacher next week!" Enthusiasm is always contagious, especially in youth.

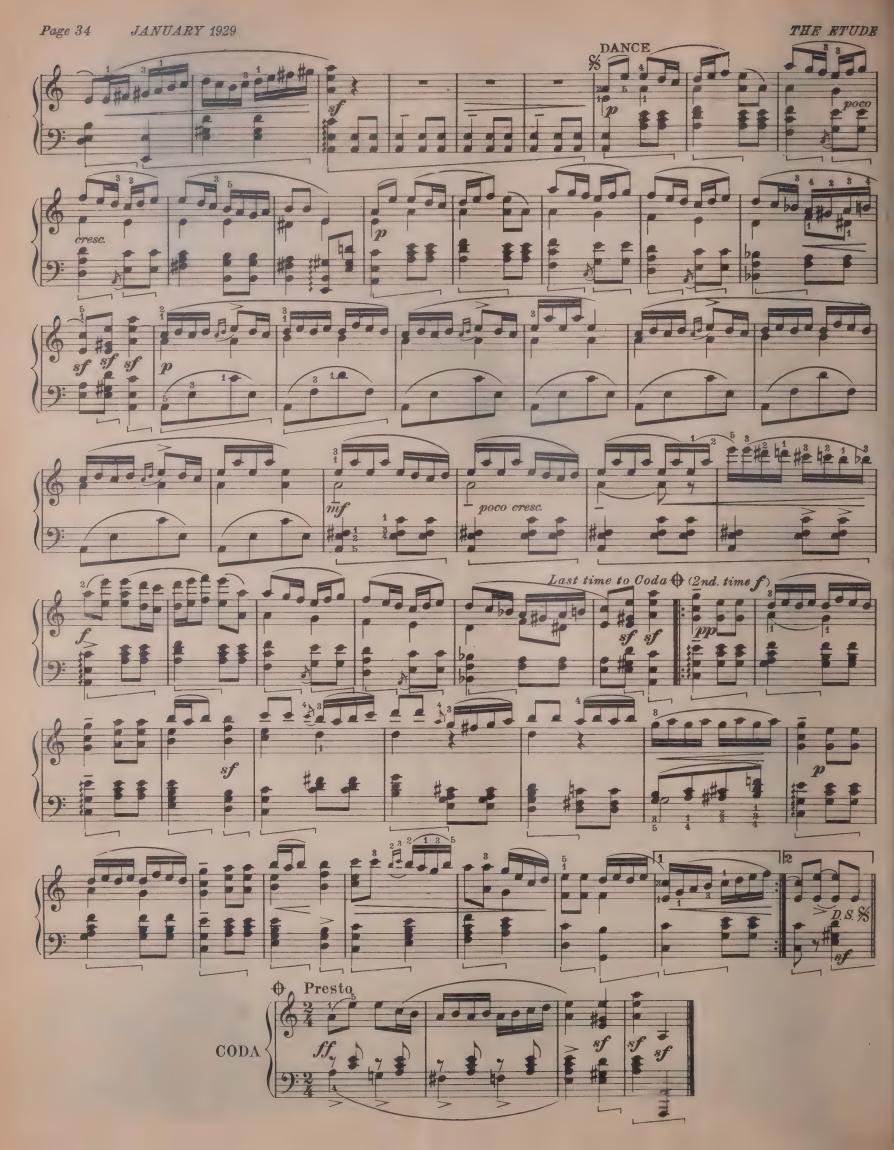
Little pleasant ruses of this sort may easily be multiplied to suit individual cases. And they are oh, so much wiser than nagging and punishment—or a neglected lesson. Too many mothers learn to "play the grouch," while Johnnie or Susie is learning to play the violin or piano.

We are living in a contrapuntal age. Perpendicular harmony no longer interests us—even perpendicular dissonance has lost its fascination .- MARION BAUER.

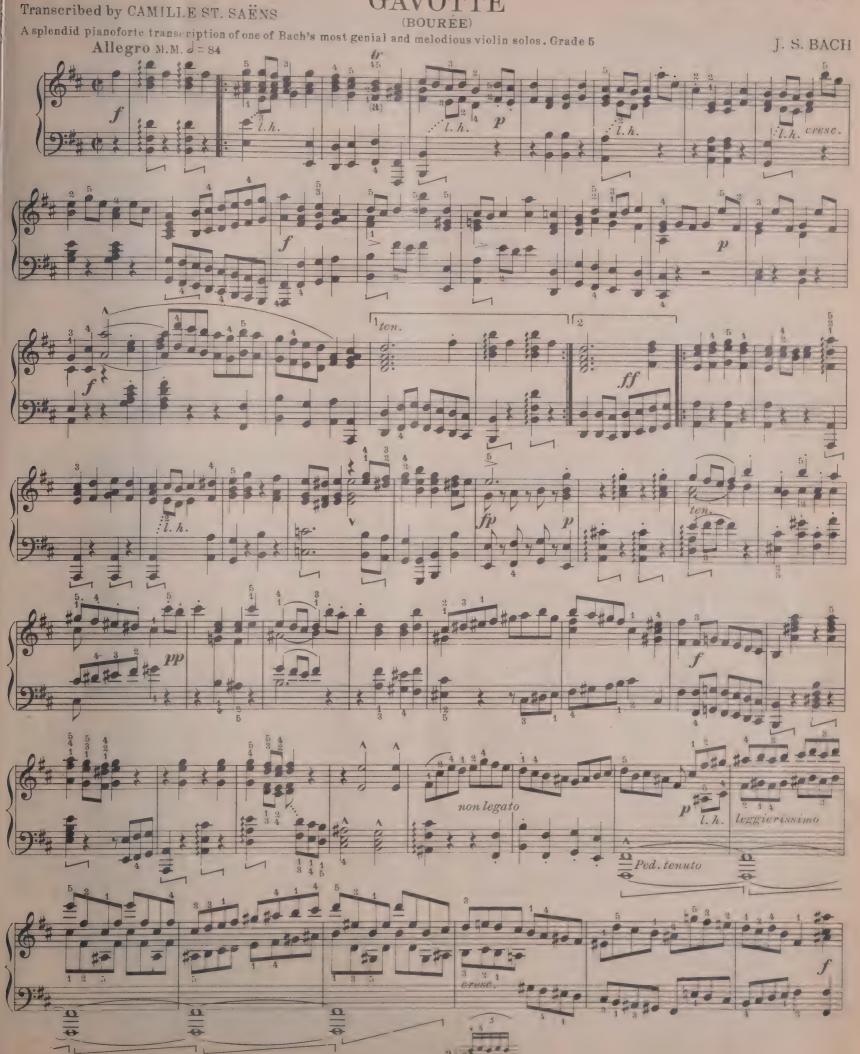


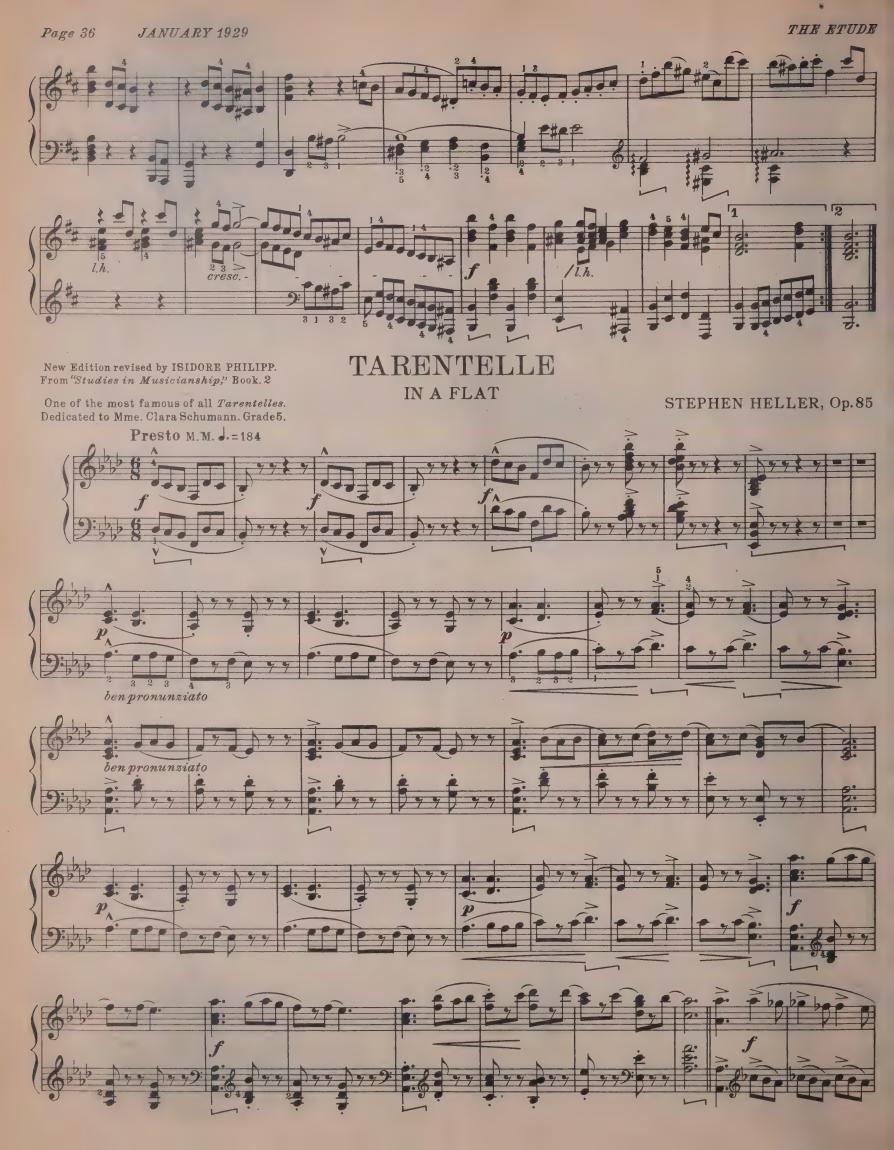


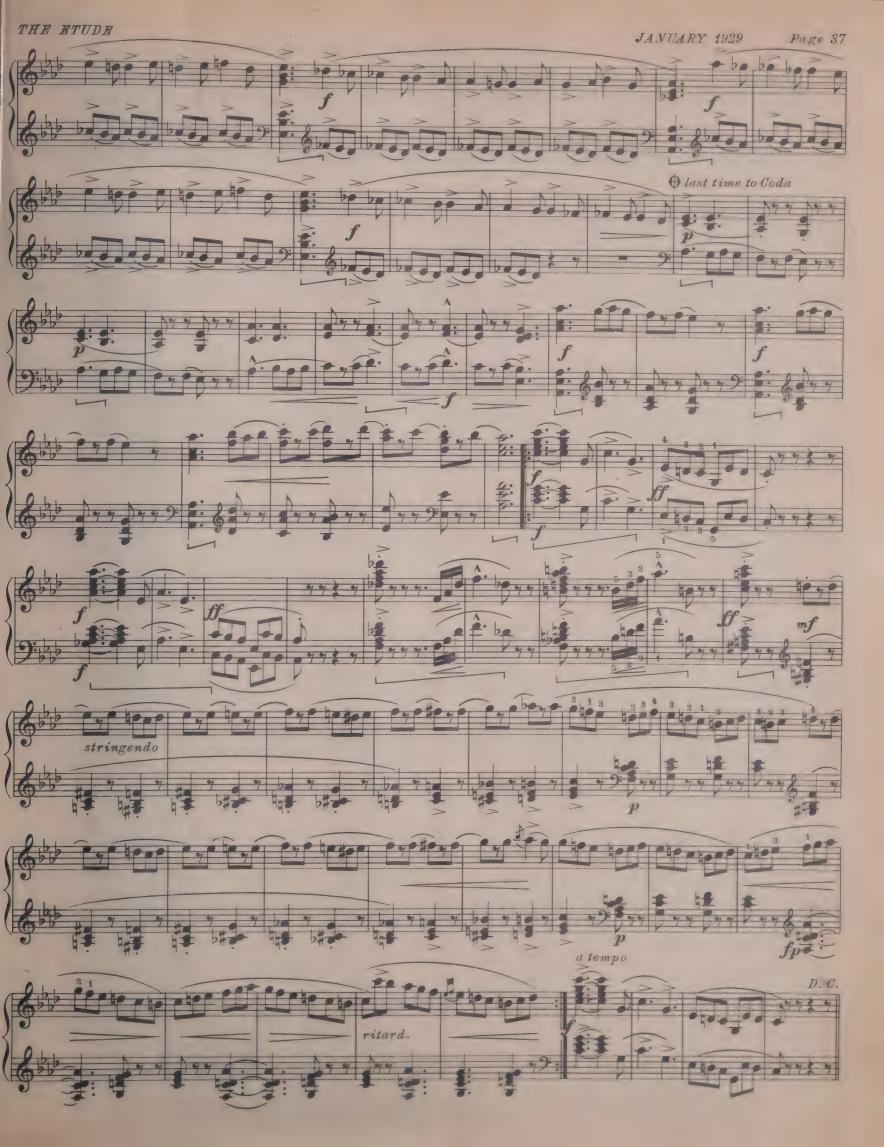


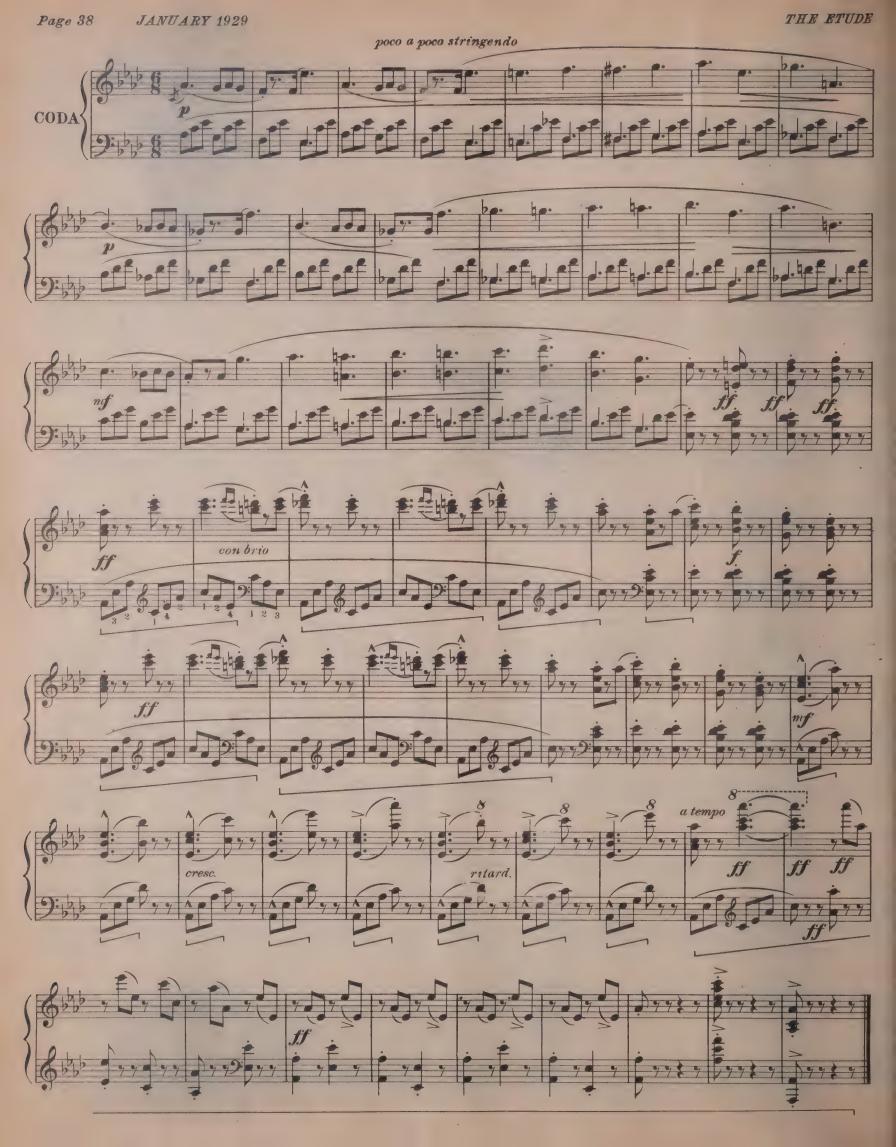


GAVOTTE

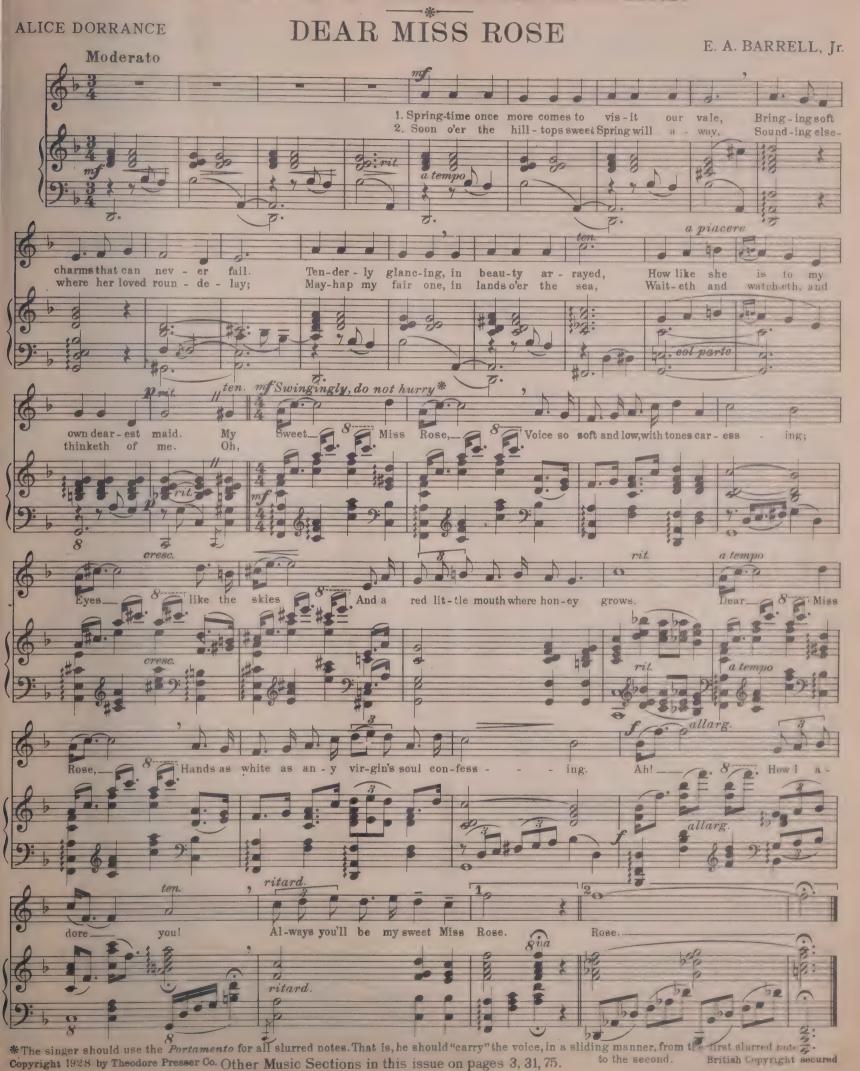


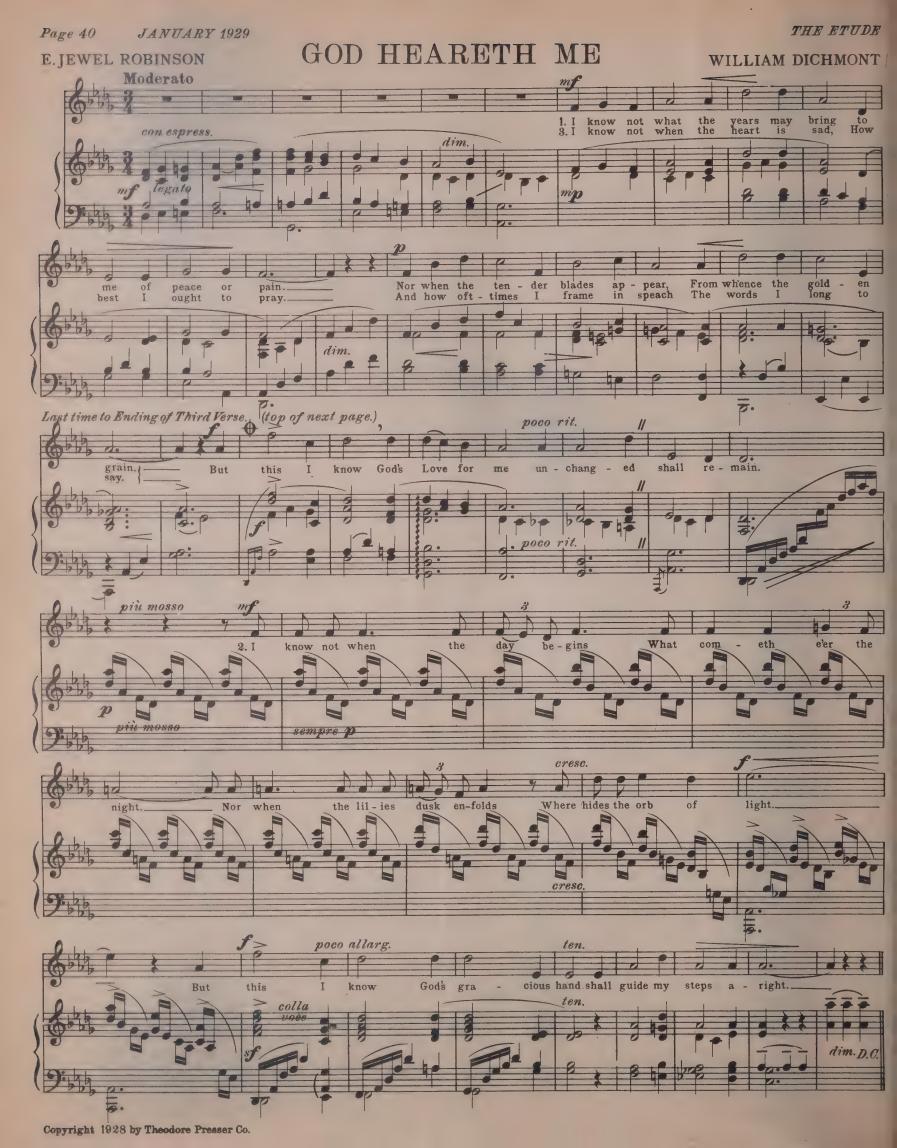






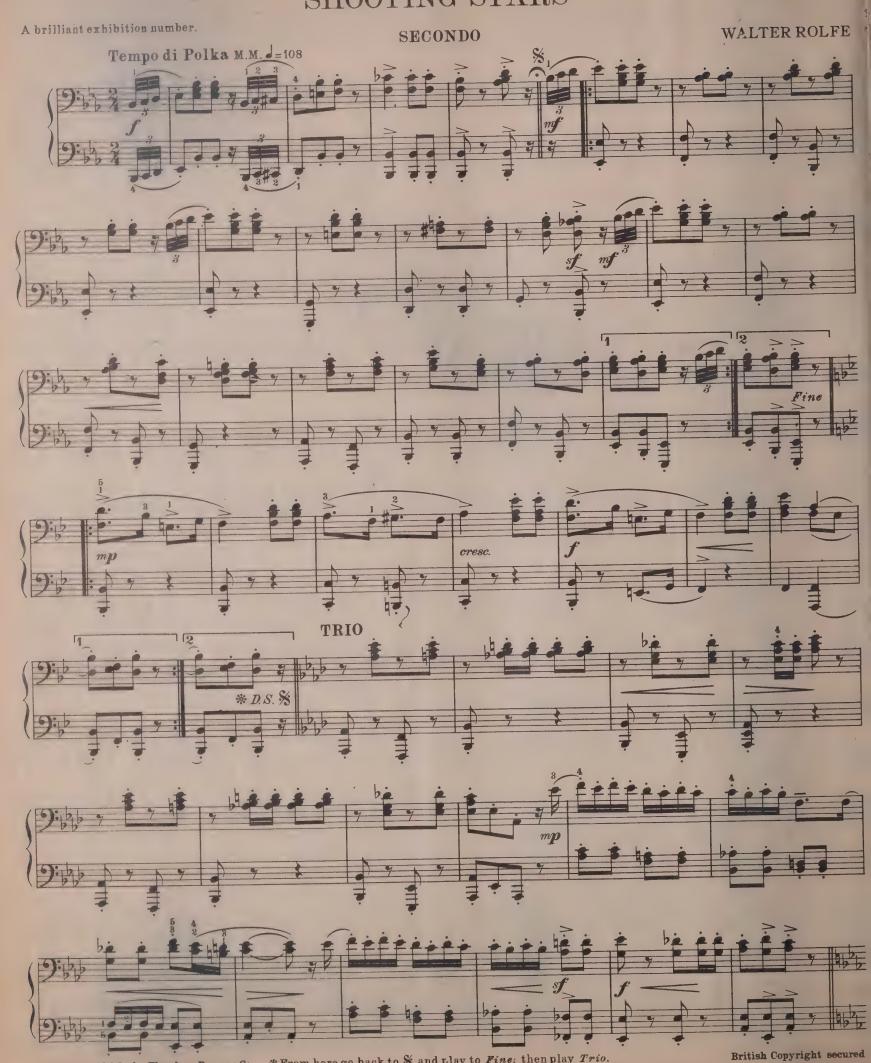
#### OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES



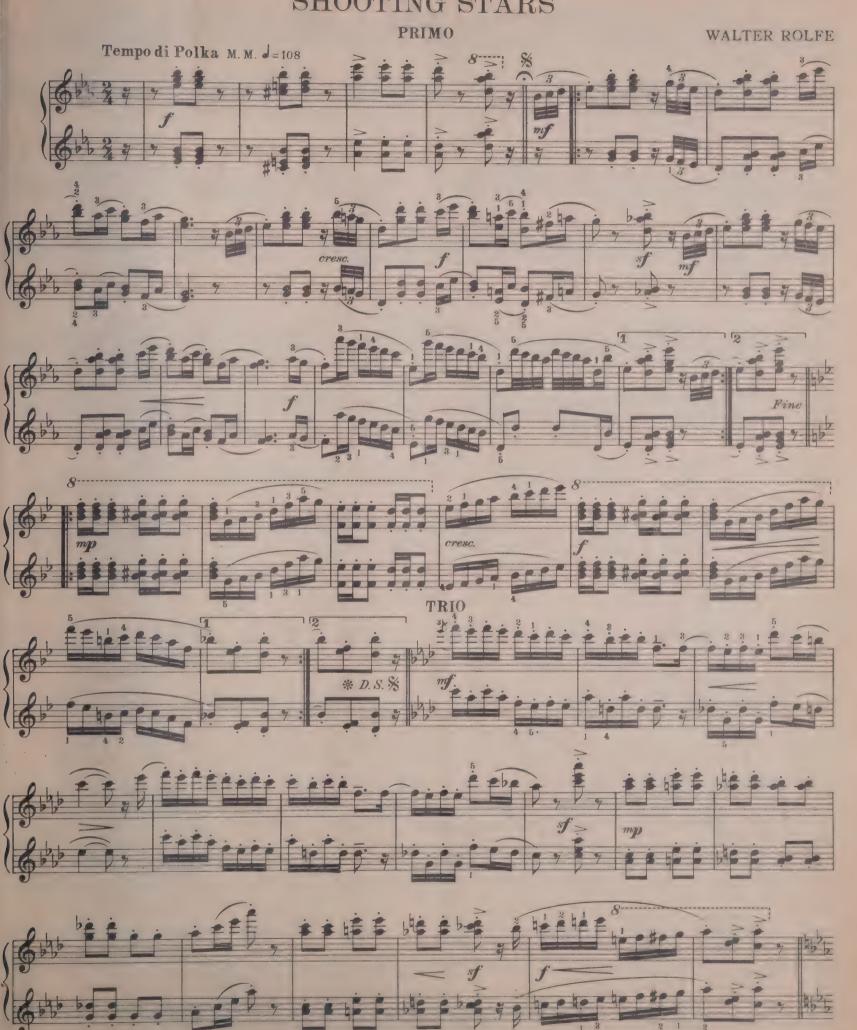


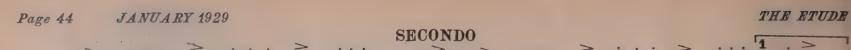


### SHOOTING STARS



### SHOOTING STARS







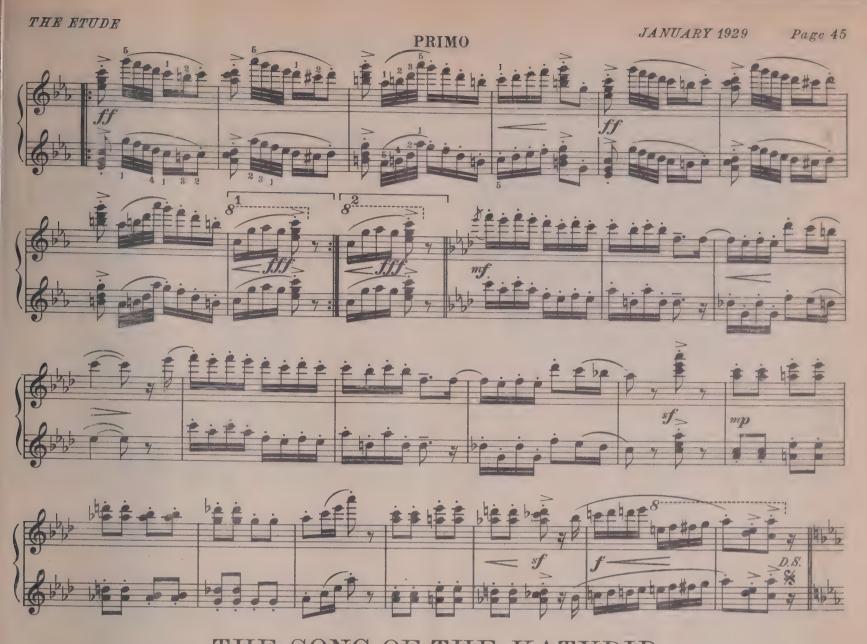
### THE SONG OF THE KATYDID

Katydid, Katydid!
Sounds from the grass and the vine,
We all hear the welcome chirping
In the good old summertime.

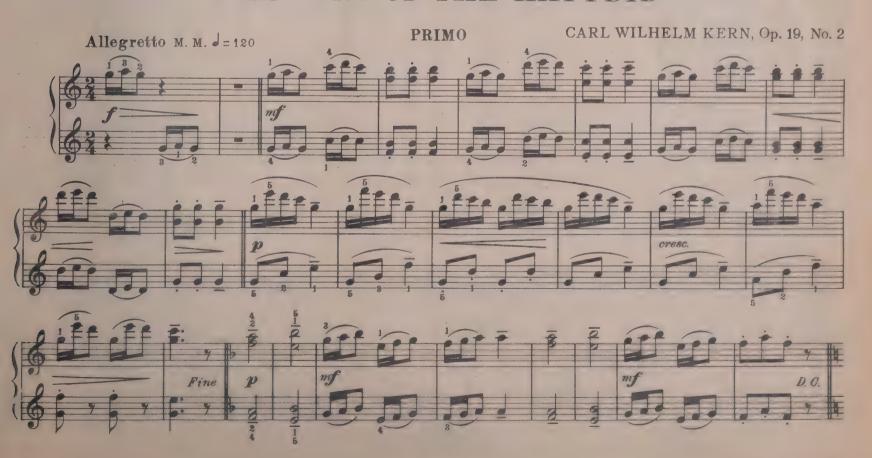
A popular favorite. In demand as a duet.

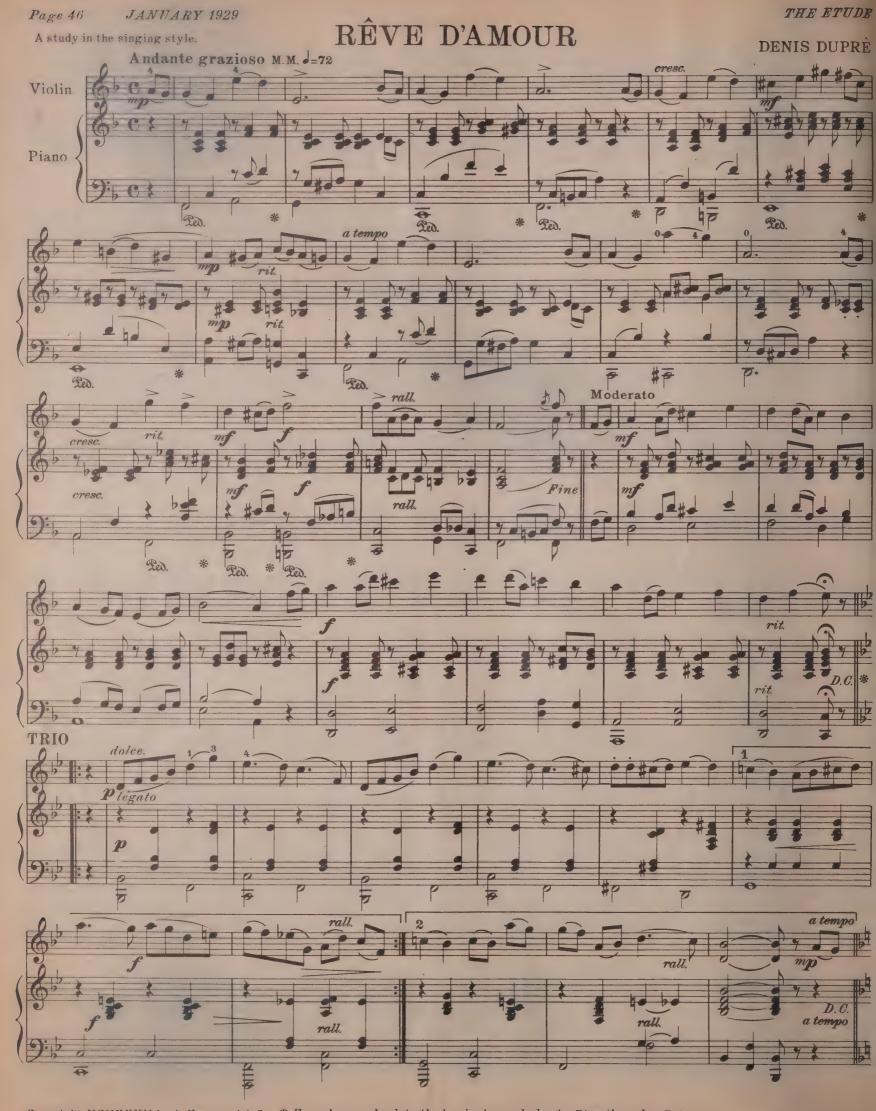
CARL WILHELM KERN, Op. 19, No. 2





### THE SONG OF THE KATYDID





### EDUCATIONAL STUDY NOTES ON MUSIC IN GHIS ETUDE

By Edgar Alden Barrell

Orchids, by Cornelius van Rees.

Orchids, by Cornelius van Rees.

Mr. van Rees' songs are extremely well put together and much liked, but he is not so well known as a writer for the piano.

F major and D-flat major are the keys used in this piece. First of all, the composer chose a characteristic rhythmic figure for theme one; an eighth note and two sixteenths, plus a tied-over quarter note. The slight syncopation caused by this tie-over is pleasing. Mr. van Rees then proceeds to imanipulate this motive with consistency and logic, thus giving a strong unity to the section in question. Incidentally, the first theme is a decidedly pleasing one, which it should be if it intends to portray the lovely flowers for which the composition is named.

In the D-flat section a new thematic idea presents itself, but still the tied-over third beat which we noted in the first section persists, as also certain other traces of the original rhythm. Just beyond the middle of the section occurs a fine climax which is followed by a short but attractive episode leading back to the first theme.

Presto and glissando are words which surely must be familiar to you all.

Midnight Lagoon (Creole Romance), by

Midnight Lagoon (Creole Romance), by Thurlow Lieurance.

There has recently been aroused considerable interest in creole life; W. Franke Harling, with the famous Minnie Maddern Fiske as librettist, wrote an opera, "Deep River," which deals with the subject, and then there is the highly successful New York production, fostered by George M. Cohan, called "Show Boat." The latter is adapted from Miss Edna Ferber's novel of the Same name.

M. Cohan, called "Show Boat." The latter is adapted from Miss Edna Ferber's novel of the same name.

Mr. Lieurance is, of course, mainly associated in our minds with the Indian and his music. The present composition, therefore, displays a new side of the genius of this outstanding American composer, whose rise to renown—despite severe handicaps—makes a fascinating story. The themes of Midnight Lagoon are typical of Mr. Lieurance's style. You have probably long ago observed his fondness for sixteenth notes, which he uses inimitably.

The D-sharp in measure two, right hand, is an appoggiatura to the E; it is much more accented than the E.

Notice how closely Mr. Lieurance sticks to A major. Only occasionally are there moments of F-sharp minor.

To play this piece in the right way and to create an authentic atmosphere, you will have to have imagination. What human activity, after all, is really successful if its doers lack this quality? Freedom of time is allowable in the middle part of Midnight Lagoon.

this quality? Fréedom of time is allowable in the middle part of Midnight Lagoon.

Confetti by Jay Media.

You will remember Jay Media's witty musical portrait of Il Duce, Mussolini. Here is a lighter number, a "danse chie." The word "chie" is French, and is pronounced sheek; it means "cute," clever, intriguing, Ladies who avidly scan clothing advertisements will recognize it.

In the introductory measures the composer makes excellent use of the whole tofic scale, a scale made famous by the Frenchman, Claude Debussy.

What is a whole tone scale? Merely a six-tone scale in which every step is a whole step. For instance, C, D, E, F-sharp, A-fiat, and B-flat.

The "prime essential" in performing this novelty is strong accent. Notice all the inverted V's over various notes; these mean that great emphasis is required.

After the C major theme—a most alluring one, stressing the low cello-like notes of the piano—we find a twenty-four-measure period in G major (with touches of E minon), to which the dotted eights followed by sixteenths give character. Then the first theme returns and the G major section again. The key of the Trio or third theme is A-flat; its mood is more sombre, and the tempo slightly slower. Finally, in closing, the blithe G major reappears, this time transposed up an octave.

To our mind, Confetti—and especially its G major theme—seems to say that life is something endlessly delectable, amusing, carefree. Such a message should be welcomed by everyone.

Boat Song, by Virginia Bishop.

Imagine to yourself a very pretty boat, an attractive occupant, and—last but by no means least—a fine day. That is the scene which Virginia Bishop has so charmingly sketched in her little Boat Song.

After the placid A-flat theme there is a more mobile section in C minor. It is louder than the rest of the piece, but at no spot does it exceed measoforte (mt), Note the chord with the hold over it. Take the next measure rather slowly, not resuming the main tempo till the return of the first theme.

The character and line of this number are so simple that there is small likelihood of your having difficulty with notes or interpretation.

Miss Bishop is new to our pages, and we hope she will return often.

dence-measure. The augmented second in measure four (E-natural to D-flat, downward) gives a Russian touch.

The accompaniment figure of the middle (Allegro) section is introduced first, immediately after the conclusion of section one. In measure 17 of this section the lower F and G-natural in the right hand part, first beat, are played with the thumb. This use of the thumb for double duty is frequent and useful. The con fuoco measures, shortly before the return of the leading theme, require much practice—often with hands separately.

#### Gavotte (Bourée), by J. S. Bach



We think this bourée alone would easily refute the charge that Bach is "dry" and uninteresting. What life and vigor there are to its themes, and how thrillingly their inventor has woven them together! Every note counts—a situation that is seldom duplicated in modern composition.

In that is seldom duplicated in modern composition.

J. S. Bach

Throughout the playing of this old dance one must remember that it was originally written for violin solo, and therefore there is always a clear and unmistakable melody which must be somewhat differentiated from the chords.

In measures 12-13—counting complete measures only—let the left hand stress the second and third beats, since they form an imitation of right hand material. In measure 17 the third beat is especially to be brought out.

Toward the latter part of the dance there is a magnificent pedal point (F-sharp, the dominant of B minor) above which are sounded lightly arpeggios and scale passages.

Of course it is to that superb French master, Camille Saint-Saens, that we owe our sincere gratitude that this Gavotte is in the piano repertory the world over. He arranged it, in his own faultless manner, from the violin sonata.

Do not think for an instant that you can perfect the playing of this companie.

sonata.

Do not think for an instant that you can perfect the playing of this composition in a week or a month. It will probably take you several months, or even a year, to reach the point where you can do justice to this stroke of high genius.

Tarantelle, by Stephen Heller.

Famous among Stephen Heller's instructive and delightful writings is this Tarantelle, to means, "as rapidly as possible, and clearly enunciated or brought out."

The measure with the inverted rest and the heavy-black numeral 2 may fool you—especially if you do not read these educational notes each month to find out the pitfalls of each composition. It seems that there are two measures rest—and simply to save space the engravers have employed this way of saying so. In violin scores such usage is common.

Unless this fiery dance is played "right up to snuff" it will lose much of its appeal. The word "tarantella" has been explained by us numerous times. If you are still in doubt concerning it, look in some reliable dictionary of music or write to the Educational Service Department of The Etude.

Commencing with measure forty-three you will see many notes marked with a horizontal V, showing them to be accented. Every other right hand note is here treated thus. At this point strive to make the left hand—which keeps repeating the same notes—as even as possible. In the middle of the dance there is a series of diminished-sevenths in the left hand which help to add the feeling of frenzy which we associate with tarantellas. Against these the right hand slurred notes are effective and must be exactly performed.

Most masterly is the closing section. Here Mr. Heller used his thematic materials knowingly and, with the minimum of effort, produced "big" effects.

Dear Miss Rose, by E. A. Barrell, Jr.

This little song, with its litting refrain, was written last summer during a vacation spent amid the beauties of the Northern New York countryside. It was composed in a happy mood, and we hope it will pass on to Erupe readers some of that happiness.

As the musical editor has probably told you on the copy, the slurred notes in the refrain require the tasteful use of the portamento. By this is meant, simply, carrying the voice in a sliding style from the first slurred note to the second. It must be done lightly, gracefully—or the result will be very inferior.

Do not hurry the tempo of this number.

God Heareth Me, by William Dichmont. Romance, Op. 5, by P. I. Tschaikowsky.

Sergei Rachmaninoff once wrote a Romance (Op. 8, No. 2) which is now widely popular—and it would be interesting for you to get this and compare it with that of Tschaikowsky the difference will give you the key to the contrasting personalities of the two great composers. Tschaikowsky was a sentimentalist, generally melancholy, always self-centered; whereas Rachmaninoff is capable more of sentiment than sentimentality and is ruggedly cheerful.

Notice how Tschaikowsky was a sentimental than sentimentality and is ruggedly cheerful.

Notice how Tschaikowsky was a sentimental than sentimentality and is ruggedly cheerful.

Notice how Tschaikowsky extends the first four measures of this piece to six measures by repeating measure four and adding a ca-



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HEAD TONES are the most important tones in the voice. They are the overtones and should vi-brate in all tones, even in the lowest, to give to them brilliancy and carrying power. Nothing should be cramped. Every article and book on voice culture emphasizes this advice. But the trick to overcome this cramped condition is not always clearly presented. Adults lose the juvenile trait of unconsciousness in high action because children are more under the direct influence of relaxation.

In much untrained singing, the tone is pushed from the throat. If this is done, the breath is forced out violently and the muscles, in consequence, contract. overcome this obstinate interference and rigidity and to insure an easy attack on the head tones, observe the rules here given and you will discover the much coveted, pure floating head voice.

First, open the throat wide, below the larynx, before sounding the note. This excellent advice is given in the theory of the eminent psychologist, Janet McKerrow, and is a great help to effect the relaxed position of the used muscles; at the same time assisting the rib action and indirectly inducing the larynx to move down-

Second, inhale through the nose and start breathing at the waist.

Third, mentally lift your ears. This helps to place the muscles which pass from the tongue bone to the skull so they may act more vigorously and promotes the focus of the tone.

Fourth, make a groove in the tongue, so that the space behind the tongue is free for the action in vowel

origin.
Fifth, thinking of ee "like in feel," induces a smiling position of the mouth.

#### Finding Responsive Tones

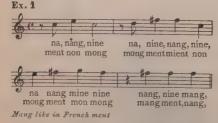
NOW BY WHISPERING into the tone, and with the breath expansion under control, every high or low note should respond fully to the desired head

Sometimes indisposition or a tired feeling or depression affects the singing of head tones, due to the vocal imitation of body action.

Practice these exercises first piano, whispering, or make an imaginary pause before sounding the note so that the larynx should have time to move downwards first to make room for the expansion of the note.

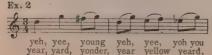
The n and m insure the use of nasal resonance.

Whisper into these notes. Repeat six times-not more.



In the foregoing, "ment" is pronounced "mahng," as in the French.

In the next study, whisper the tones, with a smiling position of the mouth.



#### The SINGER'S ETUDE

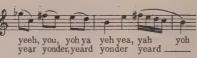
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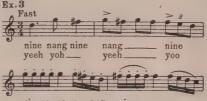
# Improving the Head Gones

By Lotti Rimmer



The "y" is a splendid preparation for vocal position and should be practiced

The higher the notes, the less breath; but greater control over the increased breath pressure is required. Sing these exercises in a flute-like voice, whispering



ni-ne na n - ang mi-ne na n - ang yeeh yoo yah yeeh yoo yah \_\_\_ Increased stretch of the membrane gives increased upward pitch.



Not to strain the voice, these exercises should be practiced only once at a time. And in singing these high notes, imagine you have to strike a still higher note. This will help to head voice action.

#### Intervals

IN MAKING a leap from one tone to another, in passing from a low register to a higher, the student should first attain

But now you must control that breath

These are found at the sides

for steady and ordered emission, and that

requires the aid of some very powerful

of your body, under the arms, and in the

back-under the shoulder-blades and ex-

tending down to what is called "the small of the back." Both Melba and Luella

Melius declared that the support of their

breath and their tone came from this posi-

tion which is used to press the breath

powerfully against the breast-bone and the

diaphragm; and they very reasonably

some amount of flexibility, to blend well the transition of registers and to avoid that objectionable throaty slur. Therefore, it is important to help the muscles to do their work without interference. As the highest note and the ascending from the lowest first note adopts the timbre and quality of the first note, the fundamental note needs to be manipulated very carefully. For should the first note be badly produced at the start and slip back, then the effect of the skip is a failure. fore, if great care is given to the first note the following ones will largely take care of themselves.

To follow the "send-off" properly, start the tone by whispering into the note. This is necessary, particularly in the soft low tones, on account of the vibrations taking a longer time to swing. Avoid closing the lips or the teeth, as this would prevent the joining of the notes smoothly. Keep the tongue loose in front, with the ears placed high, mentally.

Remember always to start singing by first opening the neck below the larynx before making a sound. Practice these exercises slowly at first, and accelerate the tempo later, always using head tones.



IN SCALES, the head resonance is especially necessary, as the head cavities need to be filled with resonance, as well as the nose cavities. Scales are to be practiced daily, for strengthening the breath-

ing apparatus. ng mine ma

Scales

yoh yah mine yeard yes.

Start the scales of Ex. 6 in the same manner as the intervals before treated, with head voice, so that the ascending notes which follow can climb up unhampered and be freed from the interfering false cords. And remember that correct tone-placement is no pressure from the throat. The notes should be firm, close together, not disjointed; and the pressure of the breath, in ascending, not diminished but, on the contrary, augmented in the resisting action.

Do not use ah, but the nasal diphthong, ang, as was given in the first exercises; or use yeh, yee and yooh. Practice the scales first only in groups of notes, and later proceed to the entire scale.

Patience is the watchword of the singer's success. Work slowly, carefully, enthusiastically, thoughtfully and energetically, and the native powers of the voice are bound to grow. Only remember that it takes time, and then more time, for an art to mature. By practicing these studies with this thought in mind, beautiful head tones, within the capabilities of the individual voice, are bound to be accomplished.

### The First Vocal Lesson By Homes Henley

PART II

urged the undeniable fact that, if the mus- blades. Now breathe. But breathe outcular effort employed in singing were confined to this region, the throat could not but be left free to perform its lovely functions. Later, you are going to come to see that there is no real difference in the statement made by Melba and Melius and that made by Galli-Curci. They are merely two ways of expressing the same

Let me stand behind you and press my fingers against the muscles of your sides, with my thumbs under your shoulder

ward, horizontally, never upward, verti-That is quite right. Again. Right! But the shoulders must not rise, remember. Now again, but quickly—like a snapshot, and mind that you "bulge out" your muscles just where I am pressing in. Capital! That sensation of the sensible stretching of the very skin, around the chest and the back, is an indication of the correct tension in the proper region.

And now I want to say a word to you (Continued on page 49)



#### "Middle Voice First"

By Sidney Bushell

D ROFICIENCY in mastering the "middle" of the voice, not the ability to produce a tolerable "G" or to probe the profundities of the "F" clef, is the foundation of vocal technic and success. But, in order to ascertain what portion is the middle voice, one must determine the type of voice one possesses. Here "quality" or "timbre" must be considered. Let two voices sound a tone at the same pitch. One will be of a quite different character from the other. One may sound higher than the other, with an unmistakable tenor quality compared with the fuller baritone of the second. Yet precisely the same number of vibrations of the vocal cords produces either tone.

There is something besides pitch, then, that determines the type of voice—an elusive quality, not compass nor range, which settles the question for the individual voice for life. Then, as a great authority has said, "There is a middle to every voice. It is about this that the tessitura (texture) of the music and practice should be woven."

In singing terminology "voice" embraces all the tones that the vocal mechanism is capable of producing with artistry and ease. The "middle" of the voice comprises those tones, usually an octave or so, which are produced in the easiest and most effective manner.

Tone is the first vibrations of the vocal cords, augmented and amplified by the various resonating chambers-chest, mouth and the bony cavities in the face and behind the nose.

Just as the materials comprising the metal pipes of an organ determine the quality of tone emitted by them, so the quality of the human voice is largely determined by the size and shape of the resonance chambers and to some degree by the character of the bony material comprising them.

After discovering the type of voice the next essential is to train the middle of that voice until it is capable of being used with all the gradations of coloring and all the power (always subordinate to beauty of tone), which rightly belong to it.

With the foundation thus made secure, the voice will easily accomplish the occasional flights demanded by the normal song. Since it is by singing too long away from the middle of the voice, in a position not natural to it, that is injurious, the chief point to be seen to is that song and voice are mutually suited and that the pattern of the melody favors the tessitura of the The song unsuited to the voice is sure to be sung ineffectively. There will be a discomfort to the singer which will be surely felt by the audience.

#### Foundation First

By GEORGE CHADWICK STOCK

thorough.

No dependence can be placed on guessing Haven Courier-Journal.

It is well for every young singer to or haphazard work. Progress in singing, remember that there can be no real and therefore, rests upon intimate knowledge satisfactory achievement without proper of each step taken. Without such knowl-preparation. Performance is measured by preparation. See to it that you make it when some trial of your abilities comes and finds you indifferently prepared.—New

#### The First Vocal Lesson

(Continued from page 48)

about maintaining the chest in an arch. This requires quite a bit of strength, and, if one attempts it only during the time of practice or at lesson periods, it will be found somewhat arduous. You will remember how deep-chested have been all the great singers whom you have heard and seen. Those powerful chests were the result of right breathing and of maintaining themselves in an arched position constantly for the deep breaths that filled them. But the strength for that perpetual arching must be built up gradually. So I recommend that you hold your chest in that high, vaulted arch many, many times a day, but only for a few seconds at a time—five or ten, not more. Never permit yourself to become fatigued. In the end you will find, that the position maintains itself when you sing, and you will also find yourself possessed of a royal walking-carriage of the body and of a splendid chest development.

Exercises for Lung Development

AS FOR exercises for lung development, I could show you a hundred, but I shall actually show you only two, because they are the most directly practical, and because one of them, at least, has come down from the great Italian masters. This one consists merely in counting aloud, either in the speaking or the singing voice. Probably your first attempt will reach about forty or forty-five. Each day try to increase the number. When you have reached one hundred and fifty on one breath (as Tito Schipa is said to have done), you will have a breath-control worth all your efforts.

The other exercise calls for your inhaling a deep, deep breath very slowly, consuming a period as lengthy as possible, a half minute, at least, at the beginning. When the lungs are filled, hold that breath whilst counting mentally twenty slow counts, and then exhale as slowly as you inhaled. Eventually you should be able to extend the period of inhalation and of exhalation to fully a minute.

At this point you may profitably join your breathing to the act of singing by striking a comfortable note on the piano and singing a tone on any vowel, interrupting that tone with brief silences (the breath to be suspended during these silences, but no new breath taken). Thus: one beat song, one beat silence; one beat song, one beat silence, and so on until the breath is exhausted. But the exercise must be done on the same breath. Then extend the time of both song and silence: two beats song, two beats silence; three beats song, three beats silence; four beats song, four beats silence. This exercise will be found particularly good both for breath and for tone control.

I have dwelt thus long on your breathing for the very excellent reason that unless you come to have some intelligent and practical mastery of it, you can never hope to sing as you should. For proper breathing is the very bed-rock foundation of all that follows, and by it alone can you exercise that freedom of the throat and head-spaces which is imperative if your voice is to express the sentiments you wish it to.

(Part III of this article will appear in the February ETUDE.)

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NE-MAN recitals are so not necessarily as regards the number of performers but as regards composrepresented. Organ recitals and Sunday evening church musical services can be made most interesting and attractive in this manner. Far from lacking variety they may have more of it than a program of many composers, but with compositions representing a single mood.

In arranging a one-composer program the organist should be sure to choose a composer of varied moods and inspirations. Variety should be the keynote of every musical program, most of all of the organ recital and musical service, both of which have come to be regarded as less interesting than other types of musical entertainment because they have in the past been lacking in this essential.

In the following programs additional instrumental soloists will be found very desirable. Or one's own choir, if it be a church affair, can be brought into use. If the church will not enlist the aid of outside instrumentalists, 'however, the greater number of suggested instrumental solos can be played on the organ. Some typical programs follow:

#### Beethoven Program

Organ-Adagio from Sonate Pathétique Violin or Organ-Adagio from Moonlight

Vocal Solo-Penitential Song

Organ-Larghetto from "Second Symphony"

Violin or Organ-Romance in F Major, Menuet in G Major

Organ—Menuet from Septet, Egmont Overture or "5th Symphony," Andante Chorus—Hallelujah Chorus from "Mount of Olives"

Much variety can be worked into this

#### Handel Program

Organ-One or two movements from any of the Organ Concertos arranged by Best or Guilmant

Vocal Solo-Where e'er You Walk, from "Semele"

Violin Solo—A movement from one of the Violin Sonatas

Chorus See the Conquering Hero, from "Judas Maccabæus"

Violin or Organ-Largo from "Xerxes" Vocal Solo-My Tears Shall Flow, from "Rinaldo"

Organ-Menuet from "Overture Berenice," Fugue in D Major

Chorus-Hallelujah Chorus from "Mes-

Here we have representative extracts from the master's greatest sacred works interspersed with instrumental solos and portions of the operas to give added brilliance and interest.

#### Gounod Program

Organ-Andante from "Petite Symphony" Vocal Solo-Ring Out Wild Bells Violin Solo-Invocation, Hymn to St. Cecilia

Chorus-Unfold Ye Portals from "The Redemption"

Organ-March, from "The Queen of Sheba"

Violin Solo-Vision de Jeanne d'Arc, Offertoire from "St. Cecilia Mass" Chorus-Motet Gallia

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Edited for January by Eminent Specialists

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# One-Man Recitals

By Alanson Weller

Sacred music predominates here since Gounod reached his greatest heights in it. The extract from "The Queen of Sheba" and the movement from his seldom-heard symphony make an agreeable change, however. If you must, use the hackneyed Ave Maria. But refrain, if possible.

Tschaikovsky Program

Organ-Andante from "Symphonie Pathé-

Violin or Cello-Melodie, Song of Autumn

Chorus—Hymn to the Trinity
Organ—Autumn, from "The Seasons";
Interrupted Reverie; Dance of Flutes, from "Nutcracker Suite"

Violin or Cello-Chant Religieuse, Chant sans Paroles

Chorus-Legend

Symphony"

The two sacred numbers add variety to an otherwise secular program, and the contrast between the sombre style of some of the numbers and the joyous and romantic style of the Chant sans Paroles and Flute Dance make up a pleasing program.

Rossini Program

Organ-Overture Tancredi or William Tell Vocal Solo-Laudate Dominie, from "Messe Solennelle"

Violin Solo-Prayer, from "Moses in

Organ—March of the Priests, from "Semiramide"

Chorus—Inflammatus and Finale Amen, from "Stabat Mater"

Such a program might at first seem impossible but the introduction of the seldom-heard parts of the Mass and the opera Semiramide, together with the overture, make a brilliant program.

American Composers

Organ-Andante Cantabile, from "5th Organ-Song of Joy......Stebbins Violin—Romance in A, By the Water of

Chorus—Any short, brilliant anthem by a representative composer such as Shelley or Huerter.

Violin—Arioso in A Major......Grasse give the organist a reputation fo To A Wild Rose......MacDowell ity as well as for musicianship.

Organ-Meditation in D Flat . . . . Cadma Prologue from "Evangeline Suite"

Violin-Love Song ......Nev Vocal Solo—Trees .......Rasbac Organ—Wedding March ......Hosmo

There are so many successful America composers that several programs might 1 made up in this manner. The above, how ever, is fairly representative of the best American composition to-day. A ver interesting program can be arranged fro Negro spirituals for the chorus and Indian numbers such as Mr. Orem's Rha, sody, Mr. Skilton's Fantasie and short arrangements from Cadman and Lieuran for the organ solos. The possibilities this type of program are limitless.

Most of the above programs are d signed especially for Sunday evening m sical service, since every church organi is called upon to give these. All of the Vocal Solo-Cujus Animam, from "Stabat above can be prepared with no more ex penditure of time and very little more money than the inevitable Holy City, Ed jah and other overworked cantatas which everyone has heard many times. With a due respect to them, is not a little variation pleasant for a change?

> The programs given here are only sar ples. Beautiful combinations can be mafrom the works of Mendelssohn, Grie St. Saëns, Wagner and others. Most these programs can be easily adapted to ti short noonday organ recital which is b coming so popular in the large Episcop churches, to the radio recital or to t regular preaching services, simply shortening and omitting certain number If well done the idea is bound to find favor with congregation and audience and w give the organist a reputation for original

### Getting the Most Out of a Country Organ

By EUGENE F. MARKS

PART III

#### The Inner Shrine

IT IS WITH delectation that the young organist enters the inner shrine of organ playing, the chamber of tone colors, wherein he becomes so entranced that he is frequently tempted to besmear his background with glaring novelties. He adds a new tone here and another there so that often the main color-scheme of the musical picture is diffused into meaninglessness. But there are a few mainstays which, if well understood, will hold him steady and directed in a right course. This is the art of registration, and, as it is very extensive and each organ (through builders' various nomenclatures) possesses colors peculiar to itself, the embryo artist can only gain a grand general view of the entire field and then let his musical taste lead him onwards until he secures the very best results from his own particular instrument.

But let him be wary and not allow such fantastic tone-painting to entice him to vary every motive or sectional phrase. Rather let him adhere to the same coloring for an entire sentence or movement and thus sustain a recognizable connection.

Four distinct types of stops control the expanse of organ colors, and their tone qualities are governed by the pitch, the shape and material of which the pipes are composed:

1st. Diapason Tones. Principal foundation stops of a timbre peculiar to the organ. These are connected with metal pipes open at the top; therefore the tone is loud, bright, full and sonorous. This tone combines favorably with any and all of the others and is the basis of all loud combinations. The Diapasons are also designated as Principals, Octaves, Fifteenths or super-octaves. The Dulcianas (metal pipes of Flute quality tempered with the Gamba) are classed as Open Diapason tones. However, the Stopped Diapason is in reality a Flute stop erroneously termed Diapason, as it has wooden pipes closed at the top, and yields a powerful, fluty, hollow sound. It combines with all other

2nd. Flute Tones. These are delivered through pipes of wood and are valuable to impart richness and roundness to loud combinations and to give body to solo Reed or Gamba stops. In addition to the term Flute, stops of this character are further designated as Bourdons (32 and 16 ft.), Clarabella and Melodia (8 ft.), Flute D' Amour or Flute Harmonique (4 ft.), and Piccolo or Flageolet (2 ft.). Flute tones combine with all others.

3rd. Gamba or String Tones. These pipes are constructed of metal and are intended to represent the strings of the violin

family. They are rather delicate in to and slow of speech, so are assisted usua with a soft 8 ft. Flute stop, through whi the penetrating Gamba quality easily cu Among these stops stand: for the per 16 ft. Violone (Double Bass) and 8 Violoncello; for the manuals, Gan Viol da Gamba, Salicional, Geigen Pi cipal, all 8 ft. pipes, and 4 ft. Violi Gamba tones are the most difficult to co bine; for instance, the Gamba and Re or Gamba and Diapason, do not set v in simple combination, the resultant so being too meagre.

4th. Reed Tones. Such tones are duced through a complicated mechan of wood and metal constructed to a the free vibration of a metal tongue. Reed stops are: Posauna (Trombo Trumpet, Oboe, Horn, Fagot or Bass Clarinet, and 4 ft. Clarion. These imitative stops and easily liable to so they should be reinforced and stee by a Bourdon or Flute stop of the

The "Voces"

I N ADDITION to the above get there are a few fanciful stops to (Continued on page 51)

## What Constitutes Good Chorus Singing?

#### By EDWARD A. FURHMANN

Aside FROM interpretation and all that goes with it, the technical points given below are essential to good chorus sing-

I. Clean-cut attacks and releases. That is, all voices within a part should start and stop at precisely the same time, and this at a sign from the conductor. All attacks should be sung with confidence but should not sound brittle.

II. No yelling, shouting or screaming. Singing should never be louder than lovely.

III. No scooping or sliding from low to high tones, or vice versa. This is true not only of large intervals but also under every condition.

IV. Legato singing; that is, linking the tones together, but not with the "to-boggan" or "trombone" slide effect mentioned in III.

V. Watching the conductor at all times. and music. There must be unity of aim.

VI. All syllables and words naturally accented; each vowel distinctly sounded; no consonant slighted.

VII. Correct pronunciation of all words, every singer pronouncing each word in the same manner.

VIII. An effect as of four big voices singing. No individual voice should stand out; neither should one section be more prominent than the other, unless it be the soprano section, or any one carrying the characteristic melody.

IX. Soft singing. A good chorus of several hundred voices should be able to sing so softly (if the interpretation of the music calls for it) that an eight day clock may be heard above the singing and at the same time every word be distinctly under-

X. Complete familiarity with the text

XI. Shading. All singing should have

pulse-equivalent to a heart throb-and not be stiff as starch; should be resilient; should have flow and ebb, light and shade.

XII. Breathing. All singers should breathe at the same place, and these breathing places should not be at any point where one would not breathe in conversation. They should be largely governed by the punctuation marks of the text, with due regard for musical phrasing.

XIII. Expression. Every chorus should sing with spontaneity (as though it wants to sing); with confidence and dignity (but not with haughtiness and coldness); with the spirit of helpfulness (not one singer trying to outsing the other); with enthusiasm (but with restraint); with devoutness in sacred works, and with respect for the composer, the conductor and the

XIV. Final aims: discipline and har-

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### From Swell to Great-Prescendo By SIDNÉ TAIZ

coupled to the full, or nearly full, Swell. The Swell has been in use and a crescendo is desired by the addition of the Great. The better way would be to open somewhat the swell box before dropping the device.

Suppose the diapasons of the Great are hands to the lower manual, and then to close it again just as the Great comes into use. This will have a tendency to cover the discrepancy in tone; and a little practice will develop considerable skill in this

Of course the reverse operation may be brought into play when an opposite effect is desired. In fact, this method will be found to be of advantage in the adding or dropping of any stops of considerable power or of penetrating quality.

### Getting the Most Out of the Country Organ

(Continued from page 50)

"Voces" which may be used with other light stops and nearly always with the tremulant. Vox Humana is an 8 ft, reed stop with a veiled diapason quality said to imitate the human voice. Vox Angelica or Vox Celeste is a 4 ft. stop with qualities similar to the Vox Humana. Unda Maris is an 8 ft. stop pitched a trifle lower than surrounding foundation stops and, through vibratory interference, producing an undulating effect in tone. The Vox Humana may be said to represent a choir near, while the Vox Celeste represents it at a distance. The Vox Humana in combination with the Stopped Diapason and Violina gives a charming, soft and agreeable effect.

All Harmonic stops such as Mixture, Sesquialtera, Cornet, Twelfth, Teirce, should be used with full organ only.

How to begin experimentation in combining tones becomes a question! Draw a stop; sound it and proceed to treat it Socratically, thus:

1st. Are the pipes metal or wood? To what genus does the stop be-

long?

Is its pitch a 32-16-8-4 or 2 ft.? Is it a tone that can be used alone?

5th. With what other stop does it best

By this method of analyzing tones the organist will understand why the Dulciana is classed as a Diapason rather than a string tone, and why the Salicional which closely resembles the Dulciana is enumerated among the Gambas, or why the Vox Celestes is classed by some as a Reed and by others as a Diapason. It is by such differences closely observed that the best combinational qualities of the stops of the organ in hand, especially for solo combinations must be decided. However, in the end it will be discovered that the builders have placed the stops in convenient groups belonging to each keyboard, usually advancing in an orderly crescendo with each next stop. So, in case the nomenclature is missing, the organist will hardly make a mistake, after he has learned the direction of advancement by drawing the next stop. (However, as an exception, the writer has encountered a 16 ft. stop interposed in the midst of the 8 ft., much to his surprise and embarrassment.)

Even with a small organ numerous additional varieties of tone colors may be obtained in solo work, by using a stop alone and at a different pitch. For instance, a 16 ft. Bourdon used an octave higher, or

6th. How can its quality be enhanced? a 4 ft. Flute played an octave lower, gives a tone different from the 8 ft. Flute. After all the registration directions upon a piece are only to give an idea of tonecoloring which must be adapted to the particular instrument at hand.

It is through such experimental adaptations, testing here and trying there, that the small organ proves a most valuable asset for calling forth ingenuity and knowledge in musicianship. It is out in the quiet of country surroundings that the organist is apt to realize and evaluate his opportunity for permanent progress. As Longfellow says,

"Not in the clamor of the crowded street But in ourselves are triumph and defeat.'

### SELF-HELP QUESTIONS ON MR. MARKS' ARTICLE

1. How does organ legato differ from piano legato?

2. How may a sense of pedal location be gained?

3. In what ways may accent be obtained in hymn playing?

4. Name four types of stops with the

tone quality of each.
5. How may the Reed Tones be prevented from "flaring?"

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#### ORGAN AND CHOIR QUESTIONS ANSWERED By HENRY S. FRY

Former President of the National Association of Organists, DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. What causes the difference in pitch of an organ pipe on a hot day in summer and a cold day in winter? I would also like to know whether a pipe produces a flat or sharp tone on a hot day?—D. F. C.

A. We quote from "Standard Organ Building," by William Horatio Clarke: "When there is a change of temperature, the reed and flue pipes go in opposite directions of pitch. In flue pipes, as the temperature rises, the air within vibrates more rapidly, the pitch rising in proportion. In reed pipes, a warmer temperature flattens the pitch of the reed tongues."

Q. As I expect to take up the study of Motion Picture Playing will you kindly suggest a list of books which would help me prepare for screen playing? Where can I secure such material?—R. R. M.

A. We suggest the following books pertaining to screen playing: "Musical Accompaniment of Moving Pictures," Lang and West; "Organists' Photo Play Instructions," May M. Mills; "Organ Jazz," Eigenschenk; "Organ Interpretation of Popular Songs," Charles. These works may be secured from the publishers of The Etude.

Q. Will you kindly inform me where I can obtain a Stansin Correlated Acoustic Chart giving the frequencies of each note on the piano keyboard, with the pitch 435 (A) and 440f This chart is in terms of beats per second.—C. V. K.

A. We have not been successful in finding the chart you mention, but information on the subject may be found in "Musical Sound," Edward Watson; "Science of Music," Sedley Taylor; "Music and Musicians," A. Lavignae. From the latter we quote the vibrations for the notes included in the octave extending upward from "Middle" C—Pitch 435 (A):

$ \begin{array}{cccccccccccccccccccccccccccccccccccc$				
$\begin{array}{cccccccccccccccccccccccccccccccccccc$	C	258.6	G	387.5
D#       307.5       A#       460.8         E       325.7       B       488.2         F       345.2       C       517.2	C#	274	G#	410.5
$egin{array}{cccccccccccccccccccccccccccccccccccc$			A	435
F 345.2 C 517.2	D#	307.5	A#	460.8
F# 365.7	F		C	517.2
	F#	365.7		

Ascertaining the vibration rates of notes in other octaves is a simple matter, namely, doubling the number for each octave above and halving the number for each octave below—thus:

Q. Please give the correct term for an organ pipe that sounds continuously. I have heard it called "ciphering" and believe the word should be "siphoning." If the former is made correct by usage, what is its derivation? After a friendly dispute we have been unable to find any information and shall be grateful if you will settle the matter.—

J. L. T.

unable to find any information and shall be grateful if you will settle the matter.—

J. L. T.

A. The word used is "ciphering" and its use has been a question in our mind also. The word is found in some musical dictionaries, the definition given agreeing with the accustomed usage but without suggesting the derivation. Our investigation has resulted in the following opinions or explanations which may shed some light on the question, even though they may not constitute a definite solution. Preston Ware Orem, former organist, and head of the Publishing Department of the Theodore Presser Company, says: "A 'cipher' is caused by a leakage, and the opening through which the wind passes or leaks, being of oblong formation, suggests by its shape a 'cipher' (0)."

J. C. Ungerer, St. Patrick's Cathedral, New York City: " 'Cipher' (0) as applied to the organ is indeed a misnomer. How did it originate? Through ignorance I firmly believe. Where did it originate? It must have been in an English speaking atmosphere. My explanation is that the word intended to designate the trouble is 'Siphon.' The French say une note qui siphonne, meaning a note which acts like a siphon. There is rather more truth than poetry in the fact."

Dr. Caspar P. Koch, Organist, North Side Carnegie Hall, Pittsburgh, Pennsylvania: "As to the origin of the term 'cipher' as applied to a sounding organ pipe not made to speak in the ordinary manner—formerly all ranks of pipes spoke simultaneously. When there were ten ranks of pipes, ten pipes spoke to every key. A new contrivance made it possible to 'stop' certain ranks allowing others to speak. In other words these other ranks of pipes, ten pipes spoke to every key. A new contrivance made it possible to 'stop' certain ranks allowing others to speak. In other words these other ranks of pipes spoke to every key. A new contrivance made it possible to 'stop' certain ranks allowing others to speak. In other words these other ranks of pipes spoke to every key. A new contrivance made it possible to 'stop' certai

Q. I would like, if possible, to get some information about playing a small organ so as to give tone color and variety. I am playing in a small church. The organ includes the following stops:

Diapason Forte
Bass Coupler
Dulcet
Dulcet
Diapason
Diapas

cludes an article on "Stops and Their Management."

Q. Will you please give me a list of compositions and collections of easy organ music, especially marches, preludes and offertories? Also advise me where I may secure this music.

A. We suggest the following for your purpose:—Dawn, Cyril Jenkins; Night, Cyril Jenkins; Retrospection, Parke V. Hogan; At Evening, Ralph Kinder; In Moonlight, (with chimes) Ralph Kinder; A Song in the Night, E. Sheppard; Lullaby, Will C. Maefarlane; The French Clock (with chimes), Franz Bornschein; Wedding Chimes, Wm. Faulkes; From the South, James R. Gillette; Swing Song, James R. Gillette; Legend, G. H. Federlein; Herbstnacht, J. Frank Frysinger; Festivity, Cyril Jenkins; Two Choral Preludes, Henry S. Fry; Scillano, Henry S. Fry; Scherzoso, James H. Rogers; Scherzoso, R. H. Woodman; In Summer, C. A. Stebbins; The Guardian Angel, G. Pierne; Grand March from "Aida," Verdi-Shelley; Coronation March, Meyerbeer-Barrett.

Collections of organ music:—The Organ Player, Orem; Organ Repertoire, Orem; Organist's Offering for Church and Recital, Orem: A Book of Organ Music, Rogers; Thirty Offertories for Organ, Rogers; The Contemporary Organist, Morse; The Church Organ Hymn Tunes, Reynolds; Thirty Preludes, Clough-Leighter; Perludes, Offertories and Postudes (two volumes), Shelley.

The compositions and collections named may be secured from the publishers of The ETUDE.

Q. Some notes on the Oboe (Swell) and Trumpet (Great) frequently get out of time. Is this due to constructional conditions, or changes in temperature? If not, what may be the cause? Can anything be done to quiet a Tremulant that beats so audibly as to be annoying? The one we have beats even more perceptibly as stops are added to the Swell.

A. The trouble you mention in connection with the reed stops, Oboe and Trumpet, might be caused by change of temperature, imperfect (not true) tuning, abuse in tuning, either on top tuning roll or on springs. The Tremol trouble might be caused by a loose bellows weight. If not caused by loose bellows weight, the trouble might be remedied by having a muffler built over the tremolo or by having it moved to another room or location where the beating will not be so audible.

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#### BAND AND ORCHESTRA DEPARTMENT

(Continued from page 27)

Oboe and Bassoon Substitutes

THE OBOE and bassoon are frequently omitted from small orchestrations, but when necessary they may be simulated likewise on the reed organ or the harmonium. Or the oboe part may be assigned to a C-soprano and the bassoon to a baritone saxophone. The range and quality of voice are similar in each case and possess that peculiar reedy color which these instruments give.

Flute and clarinet parts may be played on the reed organ or harmonium or even on the high register of the piano. Conductors have even used the E-flat soprano saxophone as a substitute for the flute.

Frequently saxophone parts make up also for the missing French horns in F. If not, extra cornetists may play French

horn parts on alto horns or melophones. These are of course in E-flat.

These are a few of the makeshifts possible for the energetic leader. Fortunately many of them have long been recognized by standard publishers who utilize them extensively in preparing orchestrations for school and community players. It is needless to add that only one or two substitutes can be used very successfully at the same time in any one group and then only with discretion. The harmonic balance of the whole ensemble should be the ultimate consideration in any plan.

But remember, a substitute is only a substitute and should be tolerated only until there is a possibility of doing without it. In the meantime the proper player should be in training to take the required

#### Music for Sub-Normal Children

(Continued from page 28)

be the regular policy of the class, the occasional indulgence in a song, again of great importance to a certain child, may be a charitable deed toward him, waking up within him sentiments of thankfulness. good will and security.

The ungraded class is a clearing house,

the first sifting of the socially competent and incompetent. Inasmuch as everybody in supposed to go to school and not every body is born equipped to carry this load naturally, some will drop out even from the ungraded class. However, others may be helped to struggle on successfully in special directions with special support. There may be only a few. But even if there should be but one in each class thus reached and saved, the effort would be worthwhile, even from the standpoint of the proverbial hard-hearted taxpayer, to whom a school child costs only five cents a day, while an institutional inmate costs from one dollar to three dollars and

Emotional Adjustment Through Music MUSIC IS a practical adjunct in the struction for technical systematic physical, emotional, in-

singing of the latest "hit" ought not to tellectual and social salvage work undertaken in the special class, and the music teacher of the class is an important dynamic factor in the organized efforts of the modern public school educator and administrator to give due attention not only to the physical and the intellectual, but also to the emotional needs of the individual school child.

> Inasmuch as the same consideration will be given to the more complex and subtler emotional wants of the older high school pupils and college students and inasmuch as music will be called upon for fundamentally the same purpose as it serves in the special class, that is, to act as a stimulator and regulator of the dynamic function of body and mind, the work of the music teachers will help the educational authorities to bring about a more accurately balanced and proportioned personality development of the newer generations, as they knock successively at the doors of the institutions of public instruction for technical enlightenment in the

### Venice, the City of Dreams

(Continued from page 15)

the church, demanding two choirs. This black barque. At the next corner we see led Willaert to create what has since been known as antiphonal singing, in which the service is divided between the two choirs. The traditions of Willaert have been magnificently sustained at St. Mark's, and we hope that our readers may sometimes be in Venice on Sunday and lend themselves to the beauties of the service. We implore them to look upwards to the lofty domes and not at the crowds of restless tourists eager to get out to the Plaza again to feed the voracious pigeons.

Perhaps there is no city in the world where one is jerked so abruptly from dreams of the Middle Ages back to 1929 as in Venice. We glide once more along a back channel, reeking with villainous smells at low tide, and poke our moving picture camera at a Venetian hearse, only to prove to our friends that it does not run on four wheels but is a highly ornate

a modern Venetian parking his motorboat in the basement of his home. (How soon will that motorboat turn into a hydroplane?) A religious procession passes over a little bridge. It is composed largely of women, children and a few old men, led by a group of devout padres. They chant over and over again in a droning voice a hymn to Mary. The tune does not vary for over a half hour. The voices are not beautiful. Yet Venice at one time was the center of the highest standards of vocal music in the world. One writer in 1713, in speaking of the singing of the Venetian choirs, said, "They do not chant, they enchant."

("Venice, the City of Dreams," will be continued in the February ETUDE. March will appear "The Music of the Moon-Kissed Riviera.")

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not the people who begin well who succeed, but those who hold out. Success often lies just over the steep hill and many, many people in discouragement halt before they get to the summit where the way clears before them. It does not avail us anything to fight our battle half way through and then leave behind an unfinished task."—Dr. Ashley Day Leavitt.

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UDGING by the number of letters received on the subject by the Violinist's Etude, the question of just what can be accomplished in violin playing, in the case of a late start, is of great interest to thousands of people. There are vast numbers of people who having never had the opportunity of studying the violin in childhood, when it is the easiest to learn, yet develop later on a keen love for the instrument and a great desire to study it. They do not care to take it up if there is no prospect of acquiring a fairly good technic and the ability to master compositions of reasonable difficulty.

The following letter, received from a gentlemen who started late but who is meeting with success in professional violin playing, sets forth with great clearness the story of his musical education and gives the steps by which he achieved success notwithstanding his late start.

From One Who Has Tried It

66 NOTICED in a recent number of THE ETUDE your reply to the question as to whether one could begin the study of the violin at the age of twenty and learn to play the instrument fluently.

"Possibly my experience may encourage some who are doubtful as to what they can do and may lead them to give it a thorough trial.

"I began violin study at the age of nineteen, going to Rochester, New York, once a week for lessons. This continued during one season, and then I went to Chautauqua, New York, and studied with the late Bernhard Listemann during the summer. I continued with him the following year in Chicago, and later had short periods of work under two other eminent teachers in Chicago, the late S. E. Jacobssohn and the late Theodore Spiering.

"This is the extent of my formal study under instructors, but I have no hesitancy in saying that I have learned much that has been of vital importance through observation, reading and self-analysis. This has been carried on continuously, and I find that I make steady progress toward perfection which all should aim at but

which so very few attain.
"When in Chicago I played in public with the late William H. Sherwood, the eminent pianist, giving the entire Kreutzer Sonata. This will give an idea of what I have done in a technical way, at least, and it is the technical problem that is chiefly affected by a late start.

#### Serious Handicap

66 TO THOSE who may attribute what I have done to more than ordinary musical ability, I say that, at the start, my ability to distinguish differences in pitch was far from what it should be. There were those who even said I never could learn to play. But, by most careful listening, I have trained my ear so that the most intricate double stops and chords, such as those in the Bach sonatas, give me no trouble, and the accuracy of my intonation has often been specially mentioned. So it may be seen that, aside from the late start, I have had to overcome a serious difficulty with which many would not have had to con-

"In view of all this I feel justified in holding the opinion, that, except in very rare cases, anyone can learn to play the violin fluently, even though beginning as late as at twenty or twenty-five years of age, provided he or she is capable of exerting sufficient intensity of mental and physical effort.

### The VIOLINIST'S ETUDE

#### Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

# A Successful Late Start

"As I see it the argument against a late volved, it is a reasonable supposition that start is based on questions of physical they are exceptionally well qualified to conditions—a certain lack of pliability in teach." conditions—a certain lack of pliability in joints and muscles. Of course, it cannot be denied that these conditions are a handicap. But I contend that they can be over-

come.
"I must here state emphatically that a vast difference in the ease or difficulty in learning will result from the correct or incorrect manner of holding the violin and bow. I myself, through the culpable neglect of all my teachers (I am speaking, of course, of my own particular case) to give me the exact position of the left hand, had so much trouble in holding the violin, that I nearly gave it up. Naturally, I began to believe that the late start was too great an obstacle to be overcome.

'Now, however, I feel perfectly at home with the instrument, never use a pad and can play without a chin-rest, although, for the violin's sake as well as my own, I prefer to use one. My earnest advice, therefore, to all beginners and to others who may be having trouble is that they make very sure that they have no faulty

Practice of Difficult Passages

66R EPEATEDLY in THE ETUDE and other publications I have seen advocated the methods of study and practice which I have worked out for myself and have passed on to my pupils. (Your last issue had such a case.) Though I have studied Etudes of Kreutzer, Fiorillo Rode, Bach, and other such composers most of my technic has been acquired through exercises invented from passages in my own repertoire; and I have before me now quotations from Auer, Hoffman, Godowsky and Bauer emphatically endorsing this method.

"It is also a generally accepted opinion that those who have to work hard to acquire any given skill or knowledge are those best qualified as teachers to pass on to others the methods by which such acquirement has been made possible. When they have, in addition to this, a genuine love and enthusiasm for teaching, and a pro-

Our correspondent is to be congratulated in overcoming the disadvantages of a late start, in his own particular case. In enumerating the obstacles which must be overcome, however, he overlooks the most important of all, the coordination of the right and left hands, arms and fingers. If it were a case of training either hand separately most of the disadvantages of the late start would disappear. But each hand has to execute simultaneously a number of dissimilar movements, and the brain is called upon to direct these motions. It is a good deal like writing with the right hand and drawing pictures with the left hand at the same time. It has been found that the power of the brain to divert these dissimilar motions simultaneously is increasingly difficult after the age of child-hood and the early "teens" have been

#### The Stiff Brain

THE SAME difficulty is met with in playing the piano when a late start has been made. Every piano teacher knows that pupils of this sort, while they seem to be able to make considerable progress in playing with each hand separately, are helpless when trying to "put the hands together" and play both parts at once. The brain does not seem to be able to direct the movements of both hands in coordination as successfully as it would if the study of the instrument had been begun in childhood, when muscles, joints, brain and nervous system were in a plastic state and could "grow" into what was required of them. Many people put down their failure in mastering an instrument in the case of a late start to "stiff fingers." In nearly all these instances it is a case of "stiff brain."

However it is undoubtedly true that a certain number of violin students have succeeded in building up an advanced technic, in the case of a late start. There and enthusiasm for teaching, and a pro-found realization of the responsibility in-starting in the "twenties" progressing far

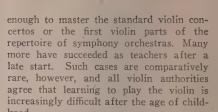
#### Keeping Up With the Pupil

By Edith Lynwood Winn

IN THE public schools teachers are sup- assigned to him to play. Each lesson is posed to prepare their work for the next day. The private teacher should do so also. He should prepare the exact amount of material to be used, keep an account of the previous lesson output and select new music so as to avoid delay at the lesson and be on time. "Well, what have we today?" is the comment of a teacher who does not "keep up." She should know what the pupil has. She should refer to her note head consistent. should refer to her note book occasionally. No pupil can avoid playing what has been covered.

graded and commented upon.

When one goes to one's physician he takes a large book and looks up all previous visits, the treatment and medicine given. He is now ready to compare his patient's present condition with the past. So it should be in music teaching. teacher should keep a careful recording She of music studied, progress made in the She work and general average as to work. In this way a definite course of study is



Practically all the great violin virtuosi of the world began before ten years of age.

In answering correspondents of THE ETWDE, prospective students and friends who have sought advice before making a late start in violin study, I have always advised against such a start where the intention was to make violin playing a pro-fession. This would involve several years of hard study and the outlay of several thousand dollars, and the risk of disappointment would be too great. The majority of all violinists doing the better classes of professional work have completely finished their musical educations before the age of twenty.

But in cases where the student wishes to study the violin as an accomplishment, or for a pure love of the instrument, I am heartily in favor of all attempts, be they late or early. Where they have talent and are really musical, every one of these late starters can learn a certain amount, some more than others, of course. They may not be able to learn the Bruch Violin Concerto, it is true, but they can learn to play The Swan, the Berceuse from "Jocelyn," the Gavotte by Gossec, and hundreds of other beautiful pieces. Playing the violin is a delightful accomplishment. It is a rare pleasure to play even the simplest

#### The Poor Fiddler's Ode to His Fiddle

Worn, Oppressed I mourn Oppressed I mourn
B a d,
B a d,
Three-quarters mad:
Money gone,
Credit none.
Duns at door,
Half a score,
Wife in lain,
Twins again,
Others alling,
Billy hooping,
Betsy crouping,
Besides poor Joe,
With festered toe. Billy hooping,
Besides poor Joe,
With festered toe.
Come, then, my fiddle,
Come, my time - worn friend.
With gay and brilliant sounds,
Some sweet, tho' transient solace lend.
Thy polished neck, in close embrace,
I clasp, whilst joy illumes my face.
When o'er thy strings I draw my how.
My drooping spirit pants to rise;
A lively strain I touch — and lo!
I seem to mount above the skies.
There, on Fancy's wing I soar,
Heedless of the duns at door;
Oblivious all, I feel my woes no more;
But skip o'er the strings,
As my old fiddle sings,
"Cheerily oh! merrily go!
"Presto! good master,
"You very well know,
"I' will find Music,
"I' will find bow,
"From E, up in alto, to G, down below."
Fatigued, I pause, to change the time
For some Adagio, solemm and subilme.
With graceful action moves the sinuous arm;
My heart, responsive to the soothing charm,
Thobs equably; whilst every health-corroding car.
Lies prostrate, vanquished by the soft mellifluous ai
More and more plaintive grown, my eyes with tears o'erif and resignation mild, soon smooths my wrinkeld bro
Reedy Hautboy may squeak, wailing Flauto may squall
The Serpent may grunt, and the Trombone may bav,
But my Poll\*, my old Fiddle's the Prince of them all.
Could e'en Dryden return, thy praise to rehearse
His Ode to Cecilia would seem rugged verse.
Now to thy case, in flannel warm to lie
Till call'dagain to pipe thy master's eye.
"Apollo."

\*Apollo.''

### Playing Over the Radio

LMOST EVERY violinist, great the immense publicity which comes from and small, plays over the radio nowadays. Still there are a few exceptions. Fritz Kreisler positively refuses to appear at the "mike" under any circumstances, notwithstanding the offer of daz-zling sums for a radio recital. Paderewski, among the pianists, never broadcasts, although he, too, could make large sums for radio appearances. A few others might be mentioned, but the number of eminent violinists and other instrumentalists who do take good radio engagements is growing steadily larger.

When the radio was in its infancy musicians with a reputation fought shy of it. Some thought broadcasting beneath their dignity. Others thought that static, fading and crude transmission would give the radio public a very poor notion of their ability and that their professional standing would be damaged thereby. The fees paid for radio engagements were also only a fraction of what are paid today to a good artist.

The present-day violinist, as he looks at it, feels that he cannot afford to neglect

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an appearance before the ever-widening radio audience. He feels, moreover, that the radio public knows enough by now to make allowances for static, fading and other unpleasant effects. Besides, now that practically all concert violinists play for the radio, the handicaps of statics, fading and poor radio sets are their com-

At first it was believed that when people had heard a violinist over the radio they would not go to the trouble and expense of attending a concert to hear him. It is now thought, however, that the radio appearance only whets the desire of the public to hear and see the real player. They reason that his playing will give much more enjoyment to them when they can hear it without obstruction. If this view of the matter is correct more engagements on the concert stage will result.

Among eminent musicians who, while they recognize the value of the radio, do not personally care to have their organizations broadcast, is John Philip Sousa,

America's famous composer and band leader, whose band has never been heard over the radio. Mr. Sousa discusses the matter in an entertaining way in his late book, "Marching Along." He says:

"At the moment radio is undoubtedly wielding a tremendous influence over the public. By this medium the masses are becoming acquainted as never before with the best of the world's music. It is pleasanter, moreover, at times to give one's self up to the charms of music with pipe and footstool at hand than in the crowded concert hall. I cannot tell whether this influence extends to the student of music in his practice.

"The radio fulfills its purpose just as the movies do, but its scope is limited. The rapport between performer and audience is invaluable and can be fully attained only through actual vision. I have refrained from broadcasting for this very reason; 'I am reluctant to lose the warm personal touch with my audience. Still, the radio is excellent for our busy people."

#### The Country Fiddler Boom

of interest in the country fiddler, and the old time jig tunes, which America has enjoyed the past season, the Springfield, Massachusetts, Republican says:

"The boom might not have got very far, and certainly it could not have made such stupendous progress, but for the intervention of radio, which has enabled millions of people to discover for themselves what the old-time fiddling was like. To be sure these veterans of seventy years and over who were dug out of their long seclusion would hardly pretend that their elbows are as lively or their fingers as agile as in the good old days before records, player-pianos and jazz bands were though of.

"To musicians trained in orthodox fashion, reading notes almost as soon as they learn to read books, it is astonishing how much the old-timers managed to pick up

Speaking of the extraordinary revival by ear, perhaps with no lessons at all. Simple in a musical sense, the old jigging tunes to which so many generations danced are technically rather intricate with their snappy bowings and little quirks and graces which are among the great charms of fiddle music. It is surprising that so many of the old tunes have been transmitted so accurately by ear, in many cases the fiddle having preserved a folk song the words of which were long since lost.

"It is an interesting phase of the art of violin playing, and the old-time fiddlers are a pathetic survival of a day when amusements were few but perhaps all the more fondly cherished; certainly the fiddler who got a livelihood playing for the old-time dances got more fun out of it than the jaded musician in a modern jazz band; and in his own modest way he could style himself a son of the muses."

#### Get Gogether

By CAROLINE V. WOOD

pleasures of ensemble playing and accompanying, one need not be an accomplished musican. Practice works wonders and every rehearsal means progress.

If the student plays an instrument he should lose no opportunity to play with others. Nor should he wait for someone else to take the initiative. Let him start something himself. There are countless opportunities around him which he is letting pass by unnoticed or unclaimed.

Aside from the valuable experience for which he may be thankful some later day, there is a world of joy in playing in trios, quartets, orchestras and piano duets and in accompanying singers, violinists and 'cellists. Many popular pieces of the better

To share in the inestimable benefits and sort have been arranged for small instrumental combinations, and the chamber music of Haydn, Mozart and other makes interesting practice.

The same general advice holds true for those who sing. If the singer enjoys sing-ing by himself, the chances are that he will find even more pleasure in participating in vocal duets, trios or quartets.

Many an amateur who apparently plays solo numbers quite well fails miserably when called upon to play with anyone else. The reason may be due to shyness or to carelessness when playing alone. But he should not let such habits of mind stand in his way. He can overcome them by playing or singing with others if he is prepared to get the most out of such

"The first experience of playing with another or supporting instrument, preferably stringed, should be continued in one form or another, until the pupil has gained competent command of the technical resources of the instrument."—Gustav Saenger.



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### **UIOLIN QUESTIONS ANSWERED**

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

"Stand-bys."

H. H. H.—In addition to the list of pleces you send you might try the following: Souvenir, by Drolla; Sevenade, by Drolla; Meditation from "Thais," by Massenet; Cavatina, by Bohm; Largo, by Handel; Berceuse from "Jocelyn," by Godard; The Swan, by St. Saëns; Andante from the Mendelssohn "Violin Concerto"; Love's Dream after the Ball, by Czibulka; Romanza, by Jean Becker; Adoration, by Borowski. These are being constantly played all over the world. 2—Many publishers do not have their violin solo pieces properly edited and fingered and the teacher is obliged to supply the fingering and bowing. 3—It would be much better if you could study with a good teacher who would mark the music for you, but, if there is no teacher in your vicinity, you might mail your music for marking to a teacher in another city. 4—Folios of violin music usually contain pieces of a variety of styles.

Tone.

C. W. C.—If you will re-read the article on "Tone," in the June, 1928, issue of THE ETUDE you will note that it says, "Of course many things enter into a superlative musical performance, but the greatest element is that of tone." You are quite right in your idea that the "spiritual" character of the musician should enter into the playing. Then we have other elements which form part of a great performance as: temperament, musical style, perfect intonation, personality, imagination, deep emotional feeling, tradition, poetic expression, dynamics, interpretation and correct time values. If, however, the basic tone is not true and beautiful, the other things count for nothing, just as no amount of skill in singing can make a singer's performance acceptable, if he has not a naturally fine singing voice and the power of producing beautiful tones.

Mirecourt Maker.

F. L. W.—Sorry I cannot get any information on the violin made by Bernard Anciaume. Mirecourt is in France, and was the seat of a large violin making industry. Some of the Mirecourt makers have considerable reputation, but many of them are quite urknown to fame, except locally.

Five Years' Study.

L. W.—The Rode Caprices for violin are considered about grade six in point of difficulty. Whether or not you are in grade six depends on how well you play these caprices and the other compositions you name. I cannot say without hearing you play. If you play these compositions really well, you have made excellent progress in your 5 years' study.

Four-Part Chords.
G. C.—In order to play four-part chords on the violin one of each of the four notes of the chord must be played on one of each of the four strings of the violin. In the example you send the chord cannot be played, because the C sharp (third space) cannot be played on the E string.

Champion Violin.

Rene Champion, French violin maker, made some good instruments at Paris, from 1730 to 1760. The copy of the label which you sent is correctly worded for violins made by Champion. Whether your violin is genuine or not I cannot say without examining it. When you visit New York City, it would be well to take the violin with you and show it to an expert.

Years of Hard Work.

G. R.—Without hearing you play and knowing your talent, I can give only a guess as to how long it will be before you will be ready to play in public. As you are studying with a good 'teacher, he is the proper one to advise you on that point. 2—If by "playing before the public" you mean becoming a professional solo violinist, you face many years of hard work and an expense of many thousands of dollars before you can become established on the concert stage. Only one out of many thousand violin students succeeds on the concert stage. Unless you have extraordinary talent for the violin, I would not advise you to aim at such a career. 3—There is a little book, "The Violin and How to Master It," by Honeyman, which I think would give you the information you desire.

Something Ought to be Done.

P. F. B.—I quite agree with you on the harm done by incompetent violin teachers who are occasionally found in public school work, and private teaching, too. Especially is this the case where the class method is used and a teacher tries to teach classes of from eight to twenty violin pupils at once. It is naturally impossible to give each pupil the attention he should have. "Something ought to be done about it," as you say, but I do not see what can be done. This craze for instrumental instruction in the public schools, which has swept the country within the past few years, has become so popular with the people that the public schools everywhere are taking it up. Sometimes the pupils in violin playing pay a nominal fee, ten, fifteen or twenty-five cents a lesson; in other schools the instruction is absolutely free. Of course the system has led to an enormous

boom in violin playing. There are some excellent teachers engaged in the public school work, and then again there are others not so good. With so many pupils to teach in a wholesale way, a great many of these pupils will fall into very bad habits which can be eradicated only by a great deal of hard work done under a private teacher. 2—If the public school instruction in the public schools in your town is very bad, you might go to your school board about it; but I doubt if this would do much good.

if this would do much good.

Long, Sustained Notes.

M. H.—Without hearing you play it is impossible for me to judge what is wrong with your tone. As you have been studying with a prominent violin teacher in a large city, I should think that he would have corrected any faults in your tone production. My article on "Tone Technic," in The ETUDE for June, 1928, lists many of the faults which result in poor tone. If you will look it up you may gain some benefit from the advice given. The greatest of all developers of good tone is the practice of long sustained notes, with full bow, counting 16, 20, 24 or more to each note, with the joints of the right arm thoroughly relaxed.

Playable Concertos.

L. P. H.—For violin concertos somewhat similar in difficulty to the Accolay. "Concerto No. 1 in A minor," you might get Concertos No. 2 in G," Op. 6 by A. Huber; "Concertino No. 2 in G," Op. 6 by A. Huber; "Concertino Op. 65," by Hans Sitt. "The 23rd Concerto" by Viotti, is very useful for students but somewhat more difficult than the foregoing.

Odd Shape.
S. W. B.—It would be quite impossible for me to attempt to guess at the name of the maker of your violin, without seeing it. According to the paper pattern which you send, I do not know of any standard model which resembles it. At a guess I should say that it was given an odd shape by the maker merely as a novelty. 2—It does not resemble the Amati pattern, as you suppose.

The Effective Pause.
E. P.—In exercise No. 41, of the Spohr Violin School, the detached sixteenth notes should be played with very short strokes in the middle of the bow. 2—The two slanting lines // placed between the two notes in the lines // placed between the two notes in the other passage indicate a very short rest between the notes. This is done for a certain effect in expression. The pause or interruption of the beat is very short. There is no rule for the exact length of the rest. This is left to the performer, and one violinist might make it slightly longer than another. 3—The staccato notes on the G string, with accent marks placed under them, had better be played with martelé (hammered) bowing. Martelé bowing is played in the upper part of the bow and is accomplished by a very strong pressure, instantly relaxed, on each note. The bow does not leave the string, and, as the stroke is very swift and staccato in effect, there is a short rest between the notes. If you can get a good violinist to illustrate it for you on the violin, you will get the idea much more quickly than from a written description.

Facilité.

M. M. O.—It would be better to find a good teacher, in your vicinity or in the nearest large city, than it would be to take lessons by mail. Study by mail is unsatisfactory. Something which a teacher standing at your side could make clear in two or three minutes might require a long written explanation in the case of lessons by mail; and even then it might not be sufficiently clear for you to grasp it. 2—Fingerings and bowings often have to be adapted to the individual pupil. Sometimes even whole passages in the music have to be changed in making them playable. Such changes are often indicated in the printed copy by ossia (or) facilité (simplified).

Full Devotion.

Full Devotion.

B. G. P.—If your friend expects to become a professional violinist, even with the handicap of a late start, he will have to drop college at once and devote all his time to the study of the violin. A law or medical student puts in all his time in preparing himself for his profession. He cannot possibly succeed by studying an hour or two a day. It is the same with violin playing. If the aim is to become a professional, the student must devote his whole time to it, during the last few years of his study at least. Besides violin playing the violinist should study piano, theory, musical history and other general musical branches.

Cello Study.

F. H.—The cello is one of the most difficult of all instruments on which to attain a virtuoso technic, and nineteen is a very late age at which to begin. However, even at that age you could learn a great deal and get much pleasure out of it. I do not think you could hope to build up enough technic to play in a symphony orchestra or master difficult solos, but you might be able to play passably well comparatively simple orchestral (Continued on page 59) (Continued on page 59)

#### To Calm Those Fluttering Fingers

By MARY WATERS

WHEN the planist plays for friends or of the tones for two or three measures. in recital let him try these preliminaries:

First: Let him see that his bench is at the right distance from the piano. If he is to use a stool, let him see also that it is turned up or down to the right height.

Second: Let him make sure that he is sitting comfortably. (In the case of a woman, she should see that her skirt is adjusted evenly-not drawn tightly to one

Third: Let him play from memory if possible. If he is playing from notes, let him see that the music is set up securely on the piano. If leaves must be turned quickly, he should curl up the lower corners a little. He should not crease

Fourth: Let him lay his hands on the proper keys, then think over the sound pianist appearing in public.

Fifth: Let him draw a long, full breath, then another, and begin to play with his

lungs full of air.
Sixth: Let him play a little more slowly than he has been accustomed to play. Seventh: Let him count the time, under

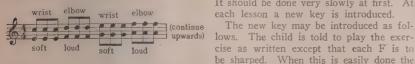
his breath, all the way through. Carrying out these precepts may seem to take an unduly long time before an audi-

which practically guarantee freedom from stage fright. Copied down, pasted in the back of the student's note-book and rehearsed at home a number of times, in the order given, they will do wonders for the

#### A Wrist Exercise and How to Transpose It

By SYLVIA WEINSTEIN

Young students may be taught the dif- "elbow" is heavy, the wrist stiff and the ference getween a "loose" wrist and a hand moving from the elbow. This alter-"stiff" wrist as follows:



from the wrist. The next group marked

nating in the use of muscles avoids fatigue. It should be done very slowly at first. At

Sixths in the key of C are used, one exercise is extended to the B-G sixth become octave ascending and descending. The fore the descent is begun (instead of first group marked "wrist" is played as stopping at E-C). Next the first four groups are omitted. When the exercise is content on B-G it automatically goes into

#### EDUCATIONAL STUDY NOTES

(Continued from page 47)

moulded; and, in singing them, plan your breathing carefully.

Souvenir Romantique, by Gordon Balch Nevin.

Gordon Balch Nevin, son of the noted composer, George B. Nevin, is one of the acknowledged masters of the organ in America. He has written a fine method for the organ, and his compositions include many difficult items — such as a Sonata—rich in individuality and importance. His shorter organ pieces, however, Souvenir Romantique, by Gordon Balch Nevin.

Gordon Balch Nevin, son of the noted composer, George B. Nevin, is one of the acknowledged masters of the organ in America. He has written a fine method for the organ, and his compositions include many difficult items—such as a Sonata—rich in individualty and importance. His shorter organ pieces, however, are more to the taste of the average organist, and this Souvenir Romantique is no exception to the rule. What melodious themes it has, and how they adapt themselves to our fingers!

The word "Souvenir" is French and means "a memory." The second word in the title is not hard to fathom, and we shall let you guess what it means, in your rest periods from the cross-word puzzles.

The keys are C major and A-flat major. In the latter the left hand has the melody.

Shooting Stars, by Walter Rolfe.

Shooting Stars, by Walter Rolfe.

A brilliant four-hand number is this, by the well-known writer of numerous piano successes. Mr. Rolfe lived for some years in Rumford, Maine, but has recently taken up his residence n. Boston, Massachusetts. His career was briefly sketched in these columns in a previous issue. The introductory measures give a clue to the first theme, which is of polka character. Ma non troppo presto means "not too rapidly." You see the polka has a certain dignity about it which is lost if one chooses too fast a tempo.

The various sections of Shooting Stars are in Esilat, B-flat, A-flat and C minor, well in protection to each other and of contrasting moods. The thirty-second notes in the C minor passage must be sounded evenly and clearly.

This piece should be an inspiration to players of four hand music.

Rêve d'Amour, by Denis Dupré.
The title of M. Dupré's refreshing violin composition in cantilena style may be translated
"Love's Dream." Its melodies appeal to us as

Morris Dance, by Edward German.



Morris Dance, by Edward German.

Edward German was born at Whitchurch, in Shropshire, England, in 1862 From 1880 to 1887 he attended the Royal Academy of Music in London, where his teachers were among the most famous in the country. Later he accepted a position as music director at the Globe Theater in London, and in this capacity was instrumental in raising the standard of theater will an additional to the country. Later he accepted a position as music director at the Globe Theater in London, and in this capacity was instrumental in raising the standard of theater music considerably. His suites Richard III and Henry VIII—written as incidental music for the production of these renowned Shakespearean plays—have made his name known throughout the world. He has written also a symphony, many symphonic poems, and a large number of delightful songs and part songs. The English flavor of Edward German's music is unmistakable, and its rhythms are sprightly and alluring.

We have previously stated in these columns that the Morris dance is thought to have been of Moorish origin. Anyhow, it was very prominent among the dances danced in olden England, regardless of its source. Its vigorousness has been well pictured for us in the present composition. Notice the general monotony of the bass, the simplicity of the harmony, the lilt of the themes. Do not try to get subtlety or pose into your playing of this rollicking dance, for that would "spoil the picture."

"Art offers glorious prizes, but only the heroic temper ever wins them. That is no reason for hesitation—precisely the reverse, for in addition to the joy of creation there is the joy of conquest. Those who never become disheartened are those who have no high ideals."

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#### The Minor Key Signature

By HERBERT WENDELL AUSTIN

WHAT is the minor key signature? Many students refuse to admit that it has theorists deal with this same degree of the minor scale as an accidental; others declare that it is a part of the minor key signature. Under these conflicting conditions what shall we call the sharped seventh and how shall we know the minor key when we encounter it?

There is such a thing as a minor key, relative major. Moreover, we enter into minor keys more often than we realize in short modulations. Less frequently we have entire compositions in the minor.

Now it is true that the sharped seventh has all of the appearances of an accidental, a signature at all on the theory that the but it is one of the component and charsharped seventh is an accidental. Certain acteristic tones of the minor key. In the minor key, then, it is not an accidentalit is a part of the key itself. It is a leading tone of the minor, and, by its weird tonality, establishes the key. Assuredly, therefore, the sharped seventh must be a part of the minor key signature.

But this seventh note is not always raised by the sharp character. In flatted and it is distinctively different from its keys the effect may be produced by a natural, and, in some sharped keys, by a double-sharp. In any case the raising of the seventh degree (the fifth of the relative major) can establish the minor.

### Self-Made Musical History Note Books

By BLANCHE PICKERING

When pupils have finished a piece and

Making their own musical history note- composer and write a brief sketch of it books containing the lives of classical com- in the note-book under the picture. Also, posers as well as the modern ones gives it is well to write down the name of the the pupils an enjoyment almost unbeliev- piece that has just been learned, together with its composer.

When the note-books are completed the have played it from memory, they may pupils have not only gained a knowledge be given a picture of a famous composer of musical history but have also added to be placed in their note-books. The many new pieces to their repertoire. For pupil must then look up the life of that each picture represents a new piece learned.

"In many respects Wagner resembles Napoleon III. Like him he always had faith in his work, notwithstanding the most adverse circumstances. All the means which could help him toward the goal of his aspirations he has employed with an energy which no musician has possessed before him to the same degree."—Ferdinand Hiller,

#### Unweaving the Pattern of "Old Folks at Home

By LULU D. HOPKINS

beauty. Examine the melody of Old Folks at Home. It has a four-measure



phrase at the beginning, then another fourmeasure phrase almost like the first one

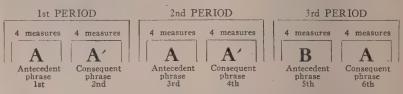
LL MUSIC of any value has a antecedent or thesis, the second the con-well-defined plan, just as have all sequent or antithesis. In the next eight buildings that lay any claim to measures the first period is exactly repeated. After this there is an entirely new melody with a different rhythm, a different direction of melody tones and a higher pitch register. This is followed by another four-measure phrase which will be found to be identical with phrase two.

The melody therefore has six phrases (four measures each) combined in pairs into three periods. The consequent phrases of all the periods are identical and the antecedents of one and two are also alike. But the antecedent of period three is different. The composer did this because of the fact that more variety is secured by having something entirely new at this point. It is this variety that makes the melody more interesting.

The diagram given below is the mold in which Old Folks at Home is shaped.

It will be noticed that each phrase is given a letter. When it is repeated the same letter is used, but with some mark to distinguish it from the first letter. Thus A, repeated, becomes A'

Here we have the two principles upon which all music is constructed: (1) there must be repetition in order to get symmetry



or playing these eight measures you will find that they make a fairly complete melody by themselves. Such a bit of music is called an eight-measure period. phrases, the first of which is called the highest type.

but with a different cadence. In singing and unity, that is, a sense of oneness; and (2) there must be variation or contrast in the repetition to relieve monotony. fulfilling both these requirements Old Folks at Home, by Stephen Foster, shows A period must always have two balanced itself to be a true song and one of the

### The Business-Like Teacher

By W. F. GATES

What is the progressive musician doing punctuation and rhetoric. Or, better, he that is different from former years? In the first place he is letting the public know who he is, what he knows, what he can do. This is called advertising. Not to advertise in the best local mediums today is to admit one's self unknown to the public. And the public, be it remembered, is the one that pays the freight!

The public used to hunt up the man who made the mouse-traps, we are told. In 1927 one has to go to the public, trap in hand. Merit is no less necessary than formerly; but the merit must be advertised with dignity and persistency.

The modern teacher writes to the people he wants to interest. As most teachers are not Spencerian adepts, he uses a typewriter, after brushing up his spelling, repel by donning the "high hat."

hires a stenographer one day a week to write collection letters, solicitation letters, press notices and programs.

The modern teacher expects to secure the respect of the profession as well as the patronage of the public. He uses the pupils' abilities to prove his success as a teacher. Not, however, by loading them down with "exhibition pieces" but by giving material entirely within their abilities and seeing that they give it musical as well as technical qualities.

Finally, the modern teacher forms human associations. He does not keep boxed up within his shell. He is social and democratic. He does not try to attract by assuming vagaries of dress or manner or

#### The Silent Trumpeters

By SAMUEL G. ALTIZER

Rossini once attended a luncheon given of me, hear one note; so I asked the manto Meyerbeer, at which he disappointed his hostess by refusing to eat a bite. In answer to her enquiries, says Louis Engel in "From Handel to Halle," Rossini explained that "I never eat between my breakfast and my dinner. Of course you will ask me why, then, I came to a luncheon party? I will tell you. The other day I was invited to hear a performance of my 'William Tell' Overture. At the moment when the allegro begins

ager why they did not play.

"'Oh, that is very simple,' he said. 'I

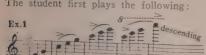
could not get two trumpeters, but I thought I'd get some men to hold up the trumpets. It always looks well to see trumpets in an orchestra. But, of course, as they can't play, you can't hear them.'
"Now, I can't eat any more than they

could play; but, as Meyerbeer who is so superstitious would have taken it for a bad omen if I had sent an excuse, I thought I would just sit behind my plate, I saw two men in the band putting their because it looks well to have old friends trumpets up, but I could not, for the life sit down around one's table."

#### Accepting the Arpeggio

By OLGA C. MOORE

A LIVELY interest in arpeggio practice every other octave accented. Last, he may be created by varying the accents. plays the arpeggio very quickly. The student first plays the following:



accenting each octave. Next, he practices the same arpeggio a little more quickly





with the first and last tones accented.

The speed is to be increased with each new exercise. These are not taught from notes but are given from dictation and

#### Master Discs

(Continued from page 26)

virtually the composer's Swan Song, hav- it is fully replete with his own spontaneing been composed two months previous ous and exuberant melodic beauty. to his pathetic end. Although "death with gentle premonitory steps had stolen on him, in September," he nevertheless was able to compose several works before the

#### Schubert's Swan Song

THERE IS in this C Major Quintet an almost perfect tonal balance and a modulatory concept which breathes of the sensibility of its composer's spirit. It is perhaps one of the most humanly appealing works of its kind ever written. One writes of it but to adorn, for here, apart from mere sentimentality, is a work of genuine poetry only to be described by a similar complimentary sincerity. The work is played by the London String Quartet with Horace Britt. We mark it as one of the finest and most impressive recordings given to us through Columbia's Centenary movement. There are six records in this set, number 67448-67453.

Schubert's Octet in F Major dates from the early part of 1824. It is written for clarinet, horn, bassoon, two violins, viola, 'cello and double-bass. It was modelled upon Beethoven's Septet, Opus 20. In fact, each movement of Beethoven's work has a counterpart in that of Schubert. Regardless of this imitation in form, Schubert's Octet is an original work. It may be looked upon as a compliment to Beethoven, but it also must be recognized as an achievement for its composer; for

It is said that Schubert regarded this work as a study for the great "C Major Symphony." Certainly, if one should wish to consider it as a study, they would have to admit it as a brilliant and beautiful creation at the same time. It is quite lengthy but always interesting. It may well be considered as a miniature symphony, although strictly speaking its form is different. The recording of this work is very clear and most convincing. The performance of the Lener Quartet and their associates is about as perfect as we could expect in a work of its kind. These eight musicians prove themselves of the finest, and, in coming together to record this octet, they have wisely considered Schubert's spontaneity as the keynote for their interpretive concept. (Six Columbia discs, numbers 67458-67463.)

The Etude wishes to recommend the al-

"La Bohême." It is sung by good singers and presents an artistry which is very commendable. Also, Columbia's releases of Schubert's "Moments Musical" and the four *Impromptus*, Opus 142, as played by Ethel Leginska, projects a technical dexterity that is commendable, although scarcely praiseworthy for any poetic feeling. This pianist seems to perfect her technic to the detriment of her sensibility. The Sonatina in D Major, issued in the same album as Moments Musical, played by Sammons and Murdoch, is a delightful work of youthful charm perfectly interpreted by two sensitive musicians.

#### Violin Questions Answered

(Continued from page 56)

parts. The fact that you have studied and faught the plane for seven years would be a great help in your celle studies. I can make no definite predictions without knowing your talent and hearing you play, but I am quite certain that you would get from rour celle studies pleasure and profit to more than compensate for the expense of buying the instrument and taking lessons. The only way is to make a start; then you can soon call how you are progressing. Perhaps you can rent or borrow a celle for the first few menths, until you see how you like it.

conths, until you see how you like it.

8. D.—The following pieces are of about the grades you indicate and are widely used or public performances: Per Sohn der Haide y Kelar Bela, Orientale by Cui, Meditation om "Thais" by Massenet, Serenade Badine y Gabriel Marie, Obertuss Mazurka by Iteliuwski. Berceuse by Renard, Berceuse om "Jocelyn" by Godard, Fantasia from Traviata" by Singelée, Cavatina by Raff. Olish Dance by Severn. Liebesfrud by reisler, Valtz in A Major by Brahms, Kooldtanz by Eberhardt, Souvenir de Wienlawsti by Haesche, Hungarian Dance by the time composer.

How Well are They Learned?

J. L.—Whether or not you have made good progress in three years in learning the list

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To make his study of real value the student should remember to choose all types of music, but music which lies well within his range. The music department which most libraries possess is an invaluable aid in this regard. For here the student can get folk-dances, exercises and studies, back numbers of the ETUDE, beautiful

numbers for solo, ensemble music and many other kinds.

If he is a real student he will find that fifteen or twenty minutes each day will give him a broader and more facile technic, a more sympathetic and intelligent interpretation and a better understanding of music.

It will also supplement his regular instruction in giving him additional examples of the problems in technic and interpretation which he has been studying, and in giving him far more phases and types of music than would be possible in an hour's weekly lesson with a busy teacher.

#### An Ounce of Prevention

By A. S. WEST

pupils come for their lessons with coldscoughing and with poor little noses "running." There is a frequent bringing of the much-soiled pocket handkerchief which, alas, is not always used. The hands, instead, are often about the face, and thenonto the keys they go!

After such a pupil leaves it is well always to wash the piano keys before touching them or allowing the next pupil to play. ness has passed.

TEACHERS all know how many times ()r, if the pupil coughs a great deal, the teacher may take just a few moments to hastily wash out her mouth with an antiseptic. In this way she avoids contracting her pupils' colds and protects the other pupils as well.

This may sound somewhat "fussy," but it is always right to be "on the safe side," especially where the health of children is concerned. The day for hygienic careless-

### Letters from Etude Friends

Why I Insist on the Etude

Why I Insist on the Etude

To The Etude:

It is with more than genuine pleasure that I want to tell you a few of the many reasons why I insist on The Etude, both for myself and pupils.

In the first place, it contains more helps for the amount of money than any other musical periodical. It is full of new and upto-date ideas that are thoroughly useful.

The first questions that I ask a new pupil or a beginner is what musical magazines and helps they are using. Then I devote from fifteen minutes to a half hour's time with explanations as to the advisability of their becoming steady students of The Etude and all of the Theodore Presser helps. In so doing I do not under-rate the excellent materials that are put out by other publishers, but, having been practically "brought up" on Theodore Presser's wonderful publications and having obtained by their means a large degree of success, I would hardly be wise in advising the use of other material.

Another thing so much in the favor of The Etude is that the advertisements run in their columns are of the highest grade. One has never proven a disappointment to me or to others. It accepts only the best, both in its working material and in the advertisements. That in itself is reason enough for insisting on The Etude.

Being His Own Audience

Being His Own Audience

To The ETUDE:

I have been much interested in the article in this month's ETUDE, discussing nervousness when playing before others.

One reason is that many teachers work with their pupils for speed, instead of tone. If a teacher would help his pupil to learn to play the scales and arpeggios with the orchestra in mind and listen for the violin, flute, cornet, organ and violoncello parts, he would get him interested in practicing.

Then, when the pupil plays a piece, a waltz, say, the first chord in the left hand is an octave, the lower note the bass viol and the upper note the violin, and the solo note in the right hand, the cornet. This makes, in the first measure, four different qualities of tone. Later in the piece would probably come arpeggios, which would be either harp or flute notes.

Another plan I have used with great success is to have the pupil play at his lesson a review piece that is perfectly learned. After he has the selection on the rack, the corners fixed for turning pages and the stool exactly right, he is to come to the other side of the room and seat himself beside me on the sofa. Now, I tell him he is to sit down at the plano and, without saying a word, go through the piece, prefending meanwhile that he is still sitting on the sofalistening to the piece being played. Then, when the piece is finished, without saying a word, he is to come back again, sit down, and tell me how he has enjoyed the selection.

Pitfalls of Self-Help
To The Etude:
Studying alone, even on a piano which is out of tune, is better than not studying at all. Playing on a piano which could not be tuned (the pegs were worn out it was so old) I nevertheless learned to play fairly well up to the fourth grade. Now I have an excelent piano and can play enough to amuse myself.

You would naturally contains the containing the conta

lent piano and can play enough to amuse myself.

You would naturally conclude that my musical ear would be impaired by this practice. But I have been told that my musical perception is above the average and my singing voice has at least the one quality of being true to pitch.

The usual cautions about stiff wrists, fingering and time will probably be observed by the careful student studying alone, but there are more insidious faults which creep in. The student studying without an instructor does not have to present his work each week for the criticism of his teacher. He does not take part in recitals. His love of music tends to make him too ambitious. These factors tend to develop the following faults:

1. He learns his pieces only half way. He does not memorize.

2. He is embarrassed in playing before others.

3. He plays pieces too difficult for him and

2. He is embarrassed in playing before others.

3. He plays pieces too difficult for him and leaves out notes to give semblance of ease.

To counteract these faults the student should occasionally play before some person whom he knows is a good musician or, better still, take an occasional lesson.

Singing the bass will make him play the bass notes which he may have a tendency to leave out. Playing duets with a person who does take lessons is also a help.

To overcome one common fault, that of playing notes with the forefinger held out straight, the self-help student should pretend he is grasping a ball tightly while playing. This hint, which I came upon in The ETUBE, has proved to be very helpful.

Self-help students should be encouraged because:

Self-help students should be encouraged because:

1. They love music and are the ones who would sacrifice a great deal to go to concerts and support the finer things in music.

2. They encourage others who can afford to take from instructors to study music.

3. They are the ones who bring up their families with a taste for music and who have their children learn. Such children are often talented.

4. Almost all students who begin by study-

talented.

4. Almost all students who begin by study-ing alone, if encouraged, will finally take many years of regular instruction when they can earn the money to do so. If discouraged in the beginning they will in adult life think it too late to begin to study.

The Etude is the best help that such a student can obtain. It certainly should be taken by every music lover, whether studying with a teacher or alone.

I would not trade my meagre knowledge of music gleaned by years of hard work under adverse conditions for any amount of money.

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#### A "Different" Recital

By VIDA ROPER

ONE day in preparing the program for a monthly piano recital, a piano teacher discovered that practically all the titles had to do with birds, flowers, trees or other objects or experiences met with in the country in the summertime.

As the class consisted of fifteen girls who lived in a seashore town, she constory form depicting a summer day's adventures in the country.

Each girl was told to listen for her cue (the name of her selection) as the story was related and without further announceafter which the story was resumed. They were also given printed programs which As the girls started back to the farm gave them some idea of their place on they stopped awhile to listen to the Song the program and informed the others who the composer of each selection was.

As they did not know the story or their exact place in it, they were all kept on the alert listening for their cue.

The story was as follows: "Once upon a time a group of girls who lived in a seashore town thought they would like to spend a summer's day in the country. One of them had grandparents who lived on ing. a farm not so far away. The farm house was big and roomy and the old folks wrote that they would be glad to see their granddaughter and her friends. So they all went there to stay overnight.

Early in the morning they were awakened by The Sparrows Chirping. When they arose and came downstairs, they had a regular country breakfast and then they all gathered together in a room while the old couple held their usual Morning Prayer. After that they talked over how they should have a day's Fun in the Country try. Mary decided that she would like to go Boating. Frances said that she would rather stay in the orchard swinging In the Hammock. The others started for a walk towards the woods. On their way Anna plucked A Wayside Rose. As they came into the woods they suddenly heard music. They went toward the sound and, as they remained hidden behind the trees, they saw a Dance of the Wood Sprites. At a slight girls were all delighted with the idea. It noise made by one of the girls, the sprites took fright and disappeared.

As the girls came toward the other side of the woods, they spied horses and wagons and dark-eyed children playing about. "Oh!" they cried, "a Camp of the Gypsics!" As they drew near an old gypsy woman saw them and, anxious to make a little money, told them that if they would "cross her palm" she would tell all their ceived the idea of arranging the recital in fortunes. As they complied she told them a Curious Story. After that they were entertained by the performance of a Juggler. Then a couple whirled around for them in a Tarantelle. Last of all a Spanish gypsy sang to the accompaniment of ment to go to the piano and perform, his guitar a Spanish serenade which he called In Old Granada.

of the Robin and afterwards watched the flight of The Swallows. Twilight was beginning to fall as they neared the farmhouse and they began to feel tired after their many adventures and to wish for the quiet that falls in the country When Evening Comes. By the time they reached their destination they were ready to go to sleep. Before long they were all Dream-

The programs handed them read as fol-

#### A Day in the Country

~		~
Sparrows Chirpin	g	Behr
Morning Prayer		Streabbog
Fun in the Coun	try	Oesten
Boating		
In the Hammock.		Ferber
Wayside Rose		Fischer
Dance of the Wo	od Sprites	Forman
Camp of the Gips	ies	Behr
Curious Story		Heller
Juggler		Dutton
Tarantelle		.Burgmüller
In Old Granada.		Smith
Song of the Robin	1	Warren
The Swallows		Bachmann
When Evening C	omes	Hudson
Traumerei		Schumann

The recital was a great success and the can readily be seen that this plan permits of infinite variation.

### QUESTIONS AND ANSWERS

(Continued from page 7)

Queries about Composers.

Q. (1) Please tell me where and when the composers, William D. Armstrong, and Gabriel Morel, were bornt (2) In what country do they resider—C. S., Cleveland, Ohio A. William Dawson Armstrong was born In Alton, Illinois, in 1868. 2. He resides at Alton where he conducts his own school. (I have no data concerning "Gabriel" Morel.)

Two Larks, Leschetizky-Impromptu, Op. 29-Kamennoi Ostrow, Rubin-

Two Larks, Leschetizky—Impromptu, Op. 29—Kameunoi Ostrow, Rubinstein.

Two Larks, what time value should be given the first six small (gracel) notes, as compared to the following 32nd notes? (2) In Chopin's Impromptu, Op. 29, I cannot understand how the last note of each triplet can be a quarter note (3) Kamennoi Ostrow, measure 89; how sheuld it be counted? (4) In measure 97, likewise, when do the notes in the right-hand come in, with reference to the left-hand notes?—Parker, Arlxonu.

A. (1) Two Larks, Leschetizky: the six small notes are grace-notes played as 64th notes. Accent the first G.

Chopin, Op. 29

to be to the the pe to the the the to the the beat of

(2) The last note of the triplet is written both as an eighth-note, for the flowing figure of inner accompaniment, and as a quarter-note to set forth its melodic import; it is held for the value of a quarter-note, over-lapping the two eighth-notes of the next beat which is treated similarly. Play as at Ex. 1.



(3) Play as indicated at "A" in Ex. 2 and count it as written. (4) Play as shown at "B."

Some Musical Terms.

Q What are the meanings of the following terms—I don't quite understand how to interpret them? "Cantabile," "comodo," brioso," "mosso," "assat;" "men mosso, "ma non troppo," "ficcoso," "allegro appaesionato," "mesto."—H. J., Pontiac, Rhode Island.
A. Cantabile, in singing style. A slow movement, with sustained legato, as if singing melodiously; comodo, an easy, commodious movement, neither fast nor slow; brioso, with animation, brilliance; mosso, feelingly, faster than moderato; assat, much, very; meno

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mosso, less movement, slower; ma non troppo, but not too much; giocoso, joyfully, jokingly; allegro appassionato, a quick movement, warm and passionate; messo, sad, applied to slow movements expressing overpowering sadness.

Metronomic Queries.
Q. What is the meaning of "metronome"? What is its correct use? How may it be employed profitably?—Teaches, Saint Louis, Missouri.
A. Metronome, a scale or law of measurement (of time), from the Greek metron, measure, and nomos, law, rule. It consists of a pendulum having a movable, sliding

weight which changes the length of the pendulum and, consequently, the pace of the beat. It is regulated so that when the top of the weight is on the 60 mark the pendulum beats one every second, and so forth.

If the music indicates MM. | = 84; that is, when set to 84, the pendulum will beat 84 times or quarter notes in one minute. In the practice of technical studies, exercises and pleces, it is advisable to set the beat of the pendulum at a much lower speed than marked on the music, until perfect proficiency is attained, then gradually, by small degrees, to increase the beat to the pace indicated.

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By Dorothea A. Dawson

must learn to find the correct keys wholly through his sense of touch, his eyes renotes on the page before him, will be sur- the making of a finished player.

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For the eyes, freed from following the maining constantly on the chart. So, the hands on the keys, can concentrate fully pianist, by approaching his keyboard on the complexities of notation with its study from the beginning through his directions for technical and expressional tactual sense, watching meanwhile the observances. And all these things go into

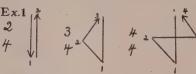
#### Orchestra Conducting for Children

By GLADYS M. STEIN

class begin to show signs of restlessness their teacher puts away the music and gives them a lesson in conducting.

She asks the class to name several timesignatures to be worked out. Then, generally before she gets to the black-board, they call out five or six signatures.

She writes the signatures on the board, indicating by lines how the baton is to be used for the different signatures. It is better to write these out because then even the young pupils can understand them.



Each child is given a chance to take the baton and lead the other members of

When the pupils in the Toy Symphony the class, who beat out the time on their toy instruments. In playing a 4/4 measure the leader will often ask the class to play only on the first count of the measure or only on the fourth count. This keeps every child on the alert. While it is an excellent drill for rhythm, the pupils do not look upon it as work. They think it the best of fun.

Short rhythmic exercises like the following

may be played by the class while the leader conducts with the baton.

Such training helps the children to enjoy orchestra concerts. Pupils even forget to look at the pictures at the movies in order to watch the theater orchestral

### LETTERS FROM ETUDE FRIENDS

#### Keyboard Geography, Cobras and Canines

Canines

To The Etude:

It is good to see that you are now giving us some of the modern.Continental composers. In particular I like the two pieces of Felix Fourdrain's in the December and March issues.

Some months ago you were kind enough to advise me regarding sight-reading without looking at the keyboard, for improvement in the playing of wide skips. You recommended practice each night in the dark, for one thing. But when we killed a large cobrabehind our bungalow I used to feel creepy in the dark. As it is well known that dogs sense snakes and give warning, I brought my dog in, but he evidently does not like my music, for he used to desert me, with the result that I gave up night practice.

Now I have been following another plan with the same object of not looking at the hands while reading. To assist any of your readers who, like myself, have good technic but the bad habit of looking at the keyboard, I give you the details of the scheme I worked out for myself—a very simple one indeed, and one that has already benefited me a great deal.

First, I got a carpenter to make me a frame:

First, I got a carpenter to make me a



(AB, slightly longer than the keyboard.) Then my wife covered the top with cretonne, with the object of saving weight, since a plank for the top piece would have made the whole thing rather too heavy. The cretonne falls over the front of the frame for an inch or so, as this prevents the edges of the white notes from being visible to the eye.

The frame is simply slipped in over the keys, while the hands play underneath. I think this method has the advantage of being a more natural method than that of playing in the dark. The eyes can act normally and there does not seem to be the same feeling of strain. B. C. Gasper, Assam, India.

#### "Fixed" or "Movable" Do?

To THE ETUDE: In the May issue of THE ETUDE a correspondent asked a question which, if you will permit, I should like to attempt to

Question: When reciting the names of notes of the different major scales does not the first note of each scale become "do?"

Answer: A tonality has seven tones, whether the signature be of sharps, flats or natural and whether the mode be major or minor. These seven tones have four differing sets of names. They are as follows:

1. The alphabetic terms: A, B, C, D, E, F, G.

2. The syllabic terms: do, re, mi, fa, sol, la, ti. 3. The arithmetic terms: 1, 2, 3, 4, 5, 6, 7.

4. The analytic terms: 1, 2, 3, 4, 5, 4, 5, 4.

d. The analytic terms: tonic, supertonic, mediant, sub-tonic.

The alphabetic terms are fixed and absolute in that they are used to designate definite points on the staves and do not change with change of key. The syllabic, arithmetic and

analytic terms are variable and movable in that they are used to designate scale intervals and therefore shift their note meanings with every change of key.

Ascending the scale chromatically the syllabic terms are as follows: Do, dē, re (pronounced rā), rē, mi, fā, fē, sol, sē, la, lē, ti, do. Notes raised chromatically change their vowels to a long "e." When descending the vowels are changed to long "a," thus: do, dā, ti, tā, la, lā, sol, sā, fa, mi, mā, re, rā, do. The arithmetic terms are used specifically for establishing intervalic distances as applied to key tones.

The analytic terms are used specifically for interpreting harmonic rules and analysis independent of signature or mode. For example, each member of a class may have a key in mind differing from that of his fellows. Yet, when one states, "The dominant, with the subtonic and supertonic, forms the dominant chord, the fact may easily be applied to any key regardless of its signature or mode.

Theorist.

#### The Rural Teacher's Opportunity

TO THE ETUDE

The Rural Teacher's Opportunity

To The Etude:

The rural teacher has problems the city teacher does not understand. The rural teacher, in many cases, works alone. She has no musical associates, no chance for ensemble playing, few opportunities for accompanying, and few chances to hear good music. The knowledge that a music teacher is in the room or within hearing seems to have a paralyzing effect on many amateurs.

The radio is, of course, doing much for the rural teacher by bringing the best music right into the home, but the personal contact is lacking. Then the rural pupil is a problem to be solved, and the rural teacher must do the solving.

The pupils' tastes must be developed. Here, again, the teacher works alone, for it is doubtful whether or not the radio is helping much along that line, since most untrained listeners seem to prefer "jazz."

The city teacher's busy time is from the beginning of the school year until the close of it. The rural teacher's busy time is from the close of school until it opens again, from about June 1st to September 1st. Three short months! In many cases that is all the lessons a child gets until the next summer vacation.

Rural pupils often walk several miles rather than miss lessons. One girl recently came three miles on horseback, because the roads were too bad for her to come any other way.

The country pupil, as well as the rural teacher, has a chance for service. The ability to play for one's friends ever

roads were too bad for her to come any other way.

The country pupil, as well as the rucal teacher, has a chance for service. The ability to play for one's friends gives real pleasure to all parties concerned, and the ability to play in Sunday school, in school, in Junior societies or in a neighborhood entertainment is an asset both to the pupil and to the community.

The rural teacher should make a special effort to train her pupils to play for others, because so many rural communities lack players who will play. The greatest pleasure in life, after all, is in giving pleasure to others.

"Every young pianist who aspires to the concert stage must keep in mind that he must play himself in order to have any particular value. Every interpretation to be fresh must be filtered through one's own personality."-LEOPOLD GODOWSKY.

#### TEACHERS' ROUND TABLE

(Continued from page 29)

are published in special albums, such as Beethoven's Easier Pianoforte Compositions (Presser Edition, No. 178), Bach's Little Preludes and Fugues (Presser Edition No. 128), and Handel's Twelve Easy Pieces (Presser Edition No. 264). For later composers you may make selections from Tchaikowsky's Album for the Young, Op. 39; Kullak's Scenes from Childhood, Op. 62 and 81; and Oesten's Mayflowers, Op. 61.

For further information write to the Presser Company for their Handbook of Organ Music. They will also give you full details in regard to music "on sale," about which you ask.

#### The Time Sense

What would you do with a pupil that cannot seem to keep time? There isn't one bit of rhythm in his body! He will count 4-4 time through a measure, and then, while crossing the bar, give an extra stroke in the bass.

He had piano lessons more than two years before he came to me, with no attention to technic. He is very patient during the lesson hour, but, however many times he may play over a piece or passage, he can show scarcely any improvement. It is just a "stumble" over everything he plays.—P. M. B.

I'm inclined to question your statement that the pupil's sense of rhythm is nil: otherwise, how could he walk along the

each lesson in having him march about the room, clapping his hands at each step. Then let him group his steps into two's, three's and four's, by counting aloud and clapping only on each first beat, thus:

- (1) Duple meter; 1 2, 1 2, 1 2;
- (2) Triple meter: 1 2 3, 12 3;
- (3) Quadruple meter: 12 3 4, 1 2 3 4;

(In No. 3 a lesser accent comes on each

Next, apply these meters to rhythmic patterns in the piece which he is studying. Thus in 4/4 meter we may have:

### 

Let him in this way get a clear notion of the rhythm of each new composition before he begins to practice the notes. You may help matters also by playing his piece for him, emphasizing the accents on the first beats strongly and having him beat the time by nodding his head, marching or counting aloud. Remember that your function is to fix his mind firmly on the rhythm.

#### Musical Home Reading Table

(Continued from page 10)

door to that secret might never be opened. But he would approach it by something hitherto undreamt of in music, by an Initial Act to the Mystery in which there were to be no passive listeners or spectators, for it was to appeal to more than the sensual ear. Some accused Wagner of megalomania. Yet what is he by the side of Scriabin, with his two thousand performers who were to take part in this synthesis of the arts?

"'Colours were to be in counterpoint with sound, words with action or dancing. A melodic outline would not remain "melodic," but might end by a plastic movement; a stanza of poetry might

merge into a rainbow of colors to the background of the most divine performer. And all this taking place in a temple far away in India, in a temple of the semiglobular shape reflected in water, so as to produce the entire globe—the most perfect of all shapes.' Such was the extraordinary work fermenting in Scriabin's

"On April 7th he felt unwell and took to his bed. A carbuncle on his lip, which had previously troubled him, had suddenly reappeared. He grew rapidly worse. The poison spread over his face, and in a week, on April 14th, he was dead."

### Musical Education in the Home

(Continued from page 11)

a solace and beloved companionship in the

later years of your life.

Mrs. D. J. M., Oklahoma: Concerning your daughters' lack of the understanding of time-relationship and their difficulty in playing in correct time until they "get on to it," as you express it, it is not an uncommon failing for musicallyminded people to be lacking in mathematical ability. The practical, exact features of the science of mathematics appear boresome to the sensitized emotional music-type. But so small an amount of mathematical ability is required in the process of analyzing the tempo in the grade of music your daughters are using

mentality, while you gain possession of a they should not have so much trouble in fascinating pastime which may be to you understanding it. Perhaps their early rhythmic training was deficient. I would suggest that they be given a stiff course with the metronome, with bell attachment, using simple time at first and following with fractional examples. They should further be required to write out and verbally analyze every measure that they do not understand, the right and left hand separately and then together.

Good fifth and sixth grade studies are: "New Gradus ad Parnassum," by I. Phi-The Czerny-Liebling Selected Studies." Volume III, "The Octave Studies" of A. Sartorio and, of course, any of Chopin's "Etudes" and the "Three-Part Inventions" of Bach.

"I have never tried to mold my pupils to any narrow aesthetic theories of my own, but only to teach them the broad general principles of taste, out of which individual style develops. As regards interpretation, I have always encouraged them to find themselves. I have always allowed them all freedom except when they have tried to sin against the aesthetic principles. ples of art."-LEOPOLD AUER.

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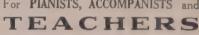
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#### To a Katydid

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By CARL BUSCH

Carl Busch is just as much at home in writing a delightful little cantata such as this for a two-part chorus of children's voices as he is in composing larger works or directing a symphonic orchestra. This cantata can be used very effectively in a mass chorus exhibition of the singing abilmass chorus exhibition of the singing ability of school children or it can be adapted with equal success to a chorus of limited size. Every school supervisor or director of children's singing groups should become acquainted with this cantata for which advance of publication orders for a single copy are now being accepted at 30 cents.

#### Concertinos No. 1 and No. 2 VIOLIN AND PIANO By F. SEITZ

The young ambitious student who desires a real "piece" to play will find his wishes gratified in these two numbers. They furnish excellent material for recreational playing at home or they may be used to good advantage at the students' recital. These two numbers also serve as an introduction to the large forms of musical composition. Number 1 in D, Opus 15 may be played by a pupil as soon as he is familiar with the third position, while Number 2 in G, Opus 13 may be played by the played by the

one who is still in the first position.

The advance of publication cash price is 35 cents for each volume, 60 cents for

both, postpaid.

#### Advance of Publication Offer WITHDRAWN

Among the works listed in these pages Among the works listed in these pages during the past few months, was the short church cantata, Soldiers of Christ, by Philip Greely. This work has now been published and the special advance of publication price is withdrawn. A feature of this cantata that will appeal to many choirmesters is that it is short enough to be masters is that it is short enough to be included as part of the regular service, and those seeking material of this kind for the period between Christmas and Easter, or for the Patriotic Services next May, would do well to look into the possibilities of this result. The price is 40 cents. bilities of this work. The price is 40 cents and single copies may be had for exam-

(Continued on page 66)



#### World of Music

(Continued from page 9)

MME. WIENIAWSKI, widow of Henri Wieniawski, the great Polish violinist and composer, died some weeks ago in London, at the age of ninety-one.

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THE UNITED STATES MARINE BAND is reported to be one of the oldest military bands in existence. Organized 1801, it has had but nine conductors in these one hundred and twenty-seven years: Tyre, Pons, Scala, Fries, Schneider, Sousa, Fanciulli, Santelmann and the present leader, Capt, Taylor Branson who succeeded to the position on April 27, 1927. It has recently returned from an annual coast to coast tour of two months.

-3-----

SCHUBERT WEEK, or "back to melody week," was celebrated throughout the United States, from November 18th to 25th. In all the states, the many schools, churches, libraries, chambers of commerce, art societies, numerous industries, and the five hundred thousand members of the National Federation of Music Clubs, joined in doing honor to the great master who left so many imperishable melodies as a heritage for all time to come.

ARTHUR EAGLEFIELD HULL, the eminent English musician, editor and writer on musical subjects, died in London on November fourth. Dr. Hull left scholarly works on such subjects as "Music, Classic, Romantic and Impressionistic"; "Modern Harmony"; "Organ Playing, Its Technique and Expression"; and a "Handbook to Bach's Works."

MARIA OLSZEWSKA made her American debut when she appeared in a very successful interpretation of the title rôle of "Carmen," on November fifth, the opening night of the season of the Chicago Civic Opera Company. ·(\$ ----

·3-

COMPETITIONS
ONE HUNDRED AND SEVENTY-FIVE
DOLLARS in prizes are offered to Canadian
composers, by Musical Canada. Particulars may
be had by writing to Musical Canada Publishing
Company, Waterloo, Ontario, Canada.

A PRIZE OF 2,500 GUILDERS (about one thousand dollars) is offered to the composers of the world, by the Maatschappij tot Bevordering der Toonkunst (Society for the Promotion of Music) of Holland, on the occasion of its centenary, for a composition for mixed chorus and orchestra. Regulations governing the contest may be secured from Dr. Paul Cronheim, 33 Mic. Maesstraat, Amsterdam, Holland.

-3---

A PRIZE OF \$100 is offered to Virginia mposers for an art song. Particulars may be ad from Mrs. Lacy K. Wood, 1811 Hampton oulevard, Norfolk, Virginia.

PRIZES OF \$1,000 AND \$5,000 are offered for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The contest closes on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey

THE LAUBER MUSIC AWARD of \$225 and a medal, to composers not over twenty-one years of age and living within twenty miles of the Philadelphia City Hall, is offered for the first time. For particulars, address the Provident Trust Company, Seventeenth and Chestnut Sts., Philadelphia, Pennsylvania.

A PRIZE OF FIVE HUNDRED DOLLARS is offered for a "Federation Song" for the National Federation of Business and Professional Women. The contest is open to all women composers; and it closes March 1, 1929. Full particulars from Helen Havener, 1819 Broadway, New York. -3 ----

THE PRIZE OF ONE THOUSAND DOL-LARS offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organiza-tion, is again open for competition till Novem-ber 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of \$500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D



THE PRESSER PERSONNEL Introducing our patrons to the highly trained members of our staff who serve them daily.

Every now and then in marking anniversaries at the conclusion of five-year periods of service, it has seemed hardly believable that a smiling young lady who stepped forward before our Executive Board could have completed one or two of these periods with us; however, starting as Junior clerks, such young ladies soon find they are competent to assume responsible clerical positions in our organization.

tion.

Miss Edna L. Jefferis is one who developed from a clerk in our own Sheet Music Order Filling Department on through other work to a point where she now has full charge of the recording of the thousands of orders we receive for our new works announced in advance of publication. These orders must be recorded, properly filed and shipping labels prepared ready for use when the works appear from press and advance subscribers are sent their copies. Miss Jefferis also in the first hours of each day lends aid to the regular staff of mail readers who read incoming orders and see that they are sent through to the proper departments for filling.

Miss Jefferis is one of those quick, alert and ever cheerful individuals who insure a fine esprit de corps, which means so much where the individuals must carry out high ideals of service such as those held by our organization. This young lady is quite proficient as a singer, finding great enjoyment in solo and ensemble singing with church and choral groups. Miss Edna L. Jefferis is one who

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#### BEAR WITH US ON DELAYED Issues of the Etude Music Magazine

After-holiday rush in the Post Office often means that second-class mail is side tracked for first-class. The ETUDE is mailed in ample time to reach subscribers mailed in ample time to reach subscribers on the first of each month. If your copy, however, does not reach you within two weeks after the date of publication, drop us a post card and we will gladly duplicate. We are here to give the best service to our musical friends. Any cause for dissatisfaction should be immediately reported to the Circulation Department.

#### VALUABLE GIFTS FOR PREMIUM Workers

Below is a list of rewards offered for new ETUDE MUSIC MAGAZINE SUBSCRIPTIONS. Many of our musical friends secure a number of useful and pleasing articles without cost to them. Any musical friend would be glad to give you a subscription for The Etude if you will bring our publication before him. Merely send \$2.00 with the name and address of the new subscriber and your choice of the article you scriber and your choice of the article you

A Handy Clothes Line Reel. You will find

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Dainty-Maid Writing Set. Finished with a beautiful gilt embossed cover and a snap-fastener. Contains twelve fancy-lined envelopes, pencil and writing pad, only one new subscription.

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every woman needs. An opportunity to obtain a mechanically perfect iron, guaranteed to give satisfaction, only two new subscriptions.

subscriptions.

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Mr. Frank L. Robinson, who is one of the dependable young men in our business, came to our organization as a boy. After less than a year in the messenger and delivery service in our Retail Store, he became an understudy in the Book Stock of our Direct Mail Order Department. A year later he was given a better opportunity in our Octavo Department. December seems to be a great month with Mr. Robinson, since he first came to us in December, 1912, left for the War in December, 1912, left for the War in December, 1917, and returned to us in December, 1917, and returned to us in December, 1926.

His services then were utilized in filling orders in several departments, so that when he was called upon to take the important duties of checking orders filled in our own Book Department a year or two ago, he had a thorough knowledge of our order filling organization and its various stocks. He requires this in routing orders through to other departments, after checking the correctness of items supplied by the clerks in the Presser Book Department.

A youthful mind, backed with the years of experience such as Mr. Robinson has gained with our business, means that we have an important asset in the matter of giving prompt, accurate service; also an assurance that in the years to come our organization will be the stronger for his added experience.

Mr. Robinson is a constant, steady and intelligent worker in our midst. We believe he thoroughly enjoys his part in serving music buyers everywhere; yet we are inclined to think that as a happy father and husband he has outside inspirations to serve our patrons competently.

ACTION OF THE WAY OF T

Have you read the details of the remarkable Contest being held by the Etude Music Magazine? If not, see page 10. Then go out and win one of these splendid prizes.

#### GARDENS OF THE PRESSER HOME FOR RETIRED Music Teachers



THIS VIEW SHOWS THE LILY POOL AND RHODODENDRON BEDS

ADVERTISEMENT

#### The Hat of Debussy

By S. G. ARTELT

IN THAT amusing but discursive work, "My Years of Indiscretion," Cyril Scott gives us some glimpses of Debussy. However concise Scott may be in his music he is the reverse of that in his writing, so that cuts and deletions were necessary before the following information about Debussy could be pieced together.

"My meeting with Debussy took place at the house of Mme. Bardac, the pale, fairhaired woman who eventually became his wife . . . Mme. Bardac had arranged our meeting for the afternoon, not the evening, the reason being, she explained, that Debussy loved to come in a hat nearly as big as a parasol, a curious reason indeed, since one does not, as a rule, wear one's hat in the house. But about twenty years ago in Paris there was an eccentric fashion connected with top hats which obliged their owners to bring them into the drawing-room instead of leaving them in the hall . . .

"Debussy, with his somewhat Christlike face, marred by a slightly hydrocephalic forehead, was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked-at any rate to strang-

ers . . .
"If I were asked to describe Debussy's character, I should find it difficult; therefore I can only give my very brief impressions of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity; to those he admired and liked, he was charming; to those he disadmired and disliked, he was the reverse. asked me rather naïvely if I consorted with the composers of my own country, and without waiting for an answer told me he did not consort with the composers of France. Certainly, even apart from living musicians, he had very pronounced dislikes, one of which was Beethoven, whom he described as le vieux sourd. On the other hand, he had an unusual admiration for Schumann's Piano Concerto, which struck me as rather strange."

#### Tickling the Musical Risibles

By I. H. Motes

Easier To Reach

THE favorite soprano, after apologizing for her cold, sang

"I'll hang my harp on a weeping willow tree-e-ee, ahem! On a weeping willow tree-e-ee, O!"

Her voice cracked on the high note. She tried again. Then came a voice from the back of the hall:

"Try hanging it on a lower branch, miss!"

#### Their Preference

The Man in the Flat Below: "Why doesn't your wife sing to the baby when it

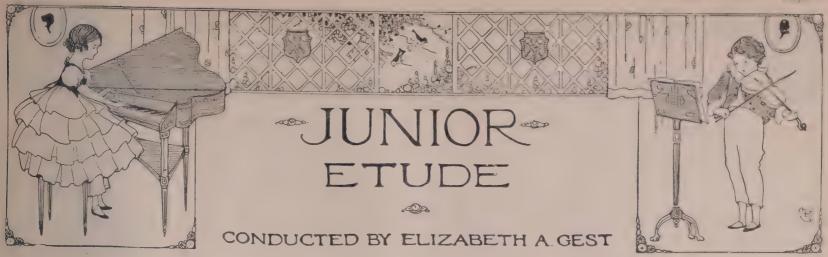
Worried Father: "Hush! She used to, but the people in the flat above sent down to tell us they prefer to hear the baby

#### Retribution

Judge: "Haven't I seen you somewhere before?

Defendant: "Surely. I gave your daughter singing lessons." Judge: "Fifty years!"

"Nothing is associated with heaven except music or beauty and glory of some kind,"-E. A. WINSHIP.



#### New Year's Resolutions

By J. D. TURNBULI

I do not think I'd like to be A goody-goody girl,

To let my sister boss me 'round And keep my hair in curl,

And always have to have cleans hands, And wash behind my ears. Then sometimes, too, it's rather hard To hold back all the tears.

My resolutions! I forget. When brother's being bad, My temper I should always keep-So sometimes I get mad.

Among my resolutions, though, I promise one sure thing-No matter what turns up each day, I'll do my PRACTICING.

#### ??? Ask Another???

- What is the nationality of Debussy?
- 2. How many sixteenth notes equal a double-dotted half-note?
- 3. Who wrote the "Unfinished Symphony"?
- 4. In what year was Mendelssohn born?
- 5. What is the subdominant triad of the relative minor of Ab?
- 6. What note comes on the third leger line above the F clef?
- 7. Is the clarinet a wood-wind or brass instrument?
- 8. What is the meaning of senza dimin-
- 9. How many half-steps in an augment-
- 10. From what is this taken?

DEAR JUNIOR ETUDE:

I have been taking piano lessons two years and like it very much but I cannot seem to memorize. Will you please tell me how I can memorize?

From your friend,

Jean McLane, California.

N. B. Jane did not give her age, so it is hard to know whether she is one of the older juniors or a very young one (her handwriting looks very young, however). Who knows a good way to memorize? Trying hard and concentrating very well are the best ways, doing a very little bit at a time-maybe just two measures, or, maybe, just one measure—and then, you know, if you can do one measure, you can do one more, and so on,

### Earl's New Year Resolution

By GLADYS M. STEIN

window. "Christmas week, a pair of new skis and no snow. Wouldn't that make you tired," he grumbled to himself.



A pair of new 3Kis.

"I guess I might as well read the book Grandma gave me. The title sounds good," he added as he curled up in the big rocking chair.

The story was entertaining; but the

thought of his mother's request, that he would practice his Mozart Rondo, kept him from fully enjoying the book.

"It is a pity a fellow can't learn to play the piano without practicing," he muttered.

A door opened on the second floor and his grandma and mother came down the front stairway. They were talking very earnestly abut something.

Earl started for the kitchen and then changed his mind, for they couldn't see from the other room.

"I'll finish this chapter and then skip over to Dick's." he said to himself. He knew it would be too late to practice when he came home for supper

'Nellie, have you decided when you are

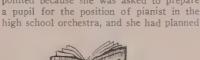
Earl sighed as he looked out of the going to town to look for your new coat?" asked grandma of Earl's mother.
"No, I haven't," answered Nellie after

pause.

"With your Christmas Club money you ought to get a real nice coat. You want to appear at your best to go to that alumni reunion," continued grandma.

"I'm not going."
"Why not?" grandma exclaimed.
"Baby was sick and the doctor has to be paid, and I need the rest of the money

for Earl," answered Nellie, Seeing that her remark had puzzled grandma, she went on to tell how she had called upon Earl's music teacher the day before. "And, grandma, Miss May said that Earl has the ability to become a fine pianist, and he won't even try. She is so disappointed because she was asked to prepare a pupil for the position of pianist in the



### Finish the Chapter

on Earl for this place. After talking it over we determined to keep him at his music for another year, and I'll do without the coat.'

"I wish you were going to that reunion," grandma lamented. "Alice, your college chum will be there, and you wanted to

ask more about the concert her son had given with his cello."

"Maybe it is just as well that I'm not going. I feel so ashamed that Earl won't take an interest in his music, while her son is making such a success with his," answered Nellie.

Earl's face burned as he overheard these words. He had secretly hoped to be the orchestra pianist, and here he was cheating himself out of it by lack of practice. And his mother going without the new coat,

"I suppose it does make her ashamed of me," he admitted to himself.

The next evening at the dinner table Earl's father asked the family what New

Year Resolutions they were going to make.
"Well, son, let us hear yours?" he asked after the others had given theirs.

Earl hung his head for a few seconds and then, looking his mother full in the face, he answered, "I'm going to practice my music every day without being asked

The keeping of this resolution brought its reward in his mother's pride, his teacher's praise, and the orchestral position.

#### The Piano's Birthday Greeting

By H. E. S.

FRANCES lightly pressed the shiny, white "middle C" on the piano seven times. For the piano was just one week old, and she wanted it to know she remembered. As it called gently back to her—"one-two-three-four-five-six-seven"—she fancied that it knew that she was only seven days past her birthday, too, and therefore wanted to give greetings in return.

When Frances had first seen the piano, all agleam, standing in the music room, she had been speechless with wonder. Right away she had wanted it to "sing to her, and had hurried over to the key-board. But, as glad as she was to see it, and as eager as she was to make it talk, it would not say a single right word. It almost seemed to want to scold!

But neither mother nor father would attempt to make those shining white keys sing. They said they "didn't know how." Frances wondered why it was so hard to talk to such a beautiful thing. She sat in her little chair and stared and stared at the long, white row of keys wherein, after all, a smile seemed to lurk.

Next morning, however, at the break-fast table, mother told father that "lessons would have to start soon." That had some-thing to do with the piano! From what she gathered, it was a sort of introduction—"Frances, meet Mr. Piano. Mr. Piano,

(Continued on next page)





### JUNIOR ETUDE—Continued



#### Little Biographies for Club Meetings

No. 15

Liszt

Franz Liszt was a contemporary of netism. Among his friends were Chopin, Chopin, having been born only two years later, though he lived nearly forty years after Chopin's death. Like him, he excelled as a pianist. Like Chopin, also, he introduced a new national flavor into his music, but from a fearless Hungary instead of from a crushed Poland.

Liszt was born in Hungary in 1811 and become famous for his playing while quite young. As he grew older his technical ability became dazzling, but with it he showed a cultivated mind. He developed many effects on the piano, making it take the part of an orchestra, and "coloring" his tone to imitate different instru-



1811-LISZT-1886 WOODEN

He studied, as a boy, with Czerny; and once when playing in public he had Beethoven in the audience, who was very greatly moved by his power and brilliancy. He toured a great deal as a pianist and became very popular and made many friends, owing to his strong personal mag-

Berlioz, Victor Hugo, Lamartine and many other literary and musical people.

Though poor when young, his successful tours brought him large profits, and he became remarkably generous, giving large sums to the needy, and later establishing a fund for the poor in Hungary.

His compositions include two piano concertos, several small works for orchestra, many Etudes and descriptive pieces for piano, and a great many elaborate arrangements, for piano, of the music of other composers, including Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn, and others. He was particularly clever at taking themes and melodies written by other composers, not for the piano, and arranging them for pianists to play; and, as most of them are very difficult, he was evidently thinking only of very good pianists. Consequently, his compositions and arrangements are not heard as often as they would be if they were simpler and could be performed by less advanced

He died in 1886, while he was attending a festival of music in Bayreuth, Ger-

Some of his pieces that you can play at your meetings are: Fragment, from "Les Preludes," arranged for four hands. (This was composed for orchestra.) Song of Childhood, Love Dream, (Consolation), simplified by Felton. (This was composed for piano.)

#### Questions on Little Biographies

- 1. When was Liszt born?
- 2. What was his nationality?
- 3. In what type of composition did he
- 4. Who were among his friends?
- 5. In what way did he bring the compositions of other composers to pianists?

### Games for Junior Clubs

By GRACE NICHOLAS HUME

Game No. 1—Spelling Bee Form two sides, as in old-fashioned spelling bee. The words given must be composers' name, names of operas, and words used for tempo and expression. A "miss" goes over to the other side. (A list of suitable words may be prepared in advance by the club chairman.

Game No. 2-Who Am I?

members, to which they answer only "Yes" or "No." The first one to discover his identity wins. (The chairman should have names and pins ready in advance.)

Game No. 3-Musical Buzz

Sit in a circle, each one calling a number in turn. When seven or any of its multiples or combinations would be called, that member must substitute the name of Pin the name of a composer on the a composer, an opera, or some mark of back of each member. He must discover expression. If he fails to do so, or uses who he is by asking questions of the other a name or word already used he is "out." (Other games will follow)

#### Piano's Birthday Greeting

(Continued from page 67)

I would like you to know Frances!" The first "lesson" was to come on Friday at four o'clock. Before going to school Frances got a soft muslin cloth and swept it lightly over the keys. They were as placid and as gleaming as ever.

Friday came. Friday afternoon came. Four o'clock came! Frances sat straight and stiff on the piano stool while the teacher, with long, slim fingers, bent over her. Listening eagerly to her teacher's explanation, she began to understand that a piano is a very shy friend at first, and is apt to like to keep pretty quiet. Not until later on, when it has been kindly and carefully treated, will it begin to tell its delightful stories and sing its sweet songs. Indeed, for the very first week it can say only one word. But, wasn't it funny that that one word should be-Frances?

It was! For she heard it just as plain as day. As her finger went down on a bright key, up came that word sung in the

sweetest voice she had ever heard. But she had to be sure that the hand was just right and the finger curved just so! For once a very terrible thing happened. Frances, quite by mistake, brought her finger down so rudely that it seemed almost like a slap; and the piano answered

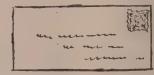
That never, never happened again! Every day Frances learned more about talking to the piano. She could see it

getting better acquainted with each conversation. Once or twice she thought that it even laughed-but she wasn't sure of

And that is why Frances ran down to the piano the first thing in the morning on its seventh day (and her seventh day) and greeted it just seven times-with an extra pat to "grow on."

All day, at school, she had ringing in her ears that soft, answering, "Frances,

Frances, Frances!"



#### Careless Katrina

#### By Marion Benson Matthews

When Careless Katrina went forth to a lesson

She always left some of her music at home. She would cry to her teacher, "How could

that have happened?

My wits, I'm afraid, are beginning to roam!" It was ever the same; always something

forgotten-Her scales, her sonata, her charming new

piece; And in spite of grave warnings from teacher and parents

Katrina's forgetfulness seemed to increase. Till at last, one fine day, when 'twas time for her lesson,

She forgot her own self, and at home she remained!

Her career was thus closed—for musicians, dear children,

Have need of good memories, thoroughly trained.

DEAR JUNIOR ETUDE:

I started taking music lessons when I was ten, but in a short while I was compelled to stop. But I kept on working by myself and sometimes practiced two hours. Every one praised me for the progress I made. I played for a Sunday School for I also played at several concerts. I hope to be a good musician.

From your friend, JESSIE LEE EDWARDS (Age 13), Virginia.

#### Answers to Ask Another

- 1. French.
- 2. Fourteen.
- Schubert.
- 1809.
- Bb, Db, F.
- Woodwind.
- Without getting softer.
- 9. Eight.
- 10. Wild Rider, by Schumann.

DEAR JUNIOR ETUDE:

I am a freshman in high school and go six miles to school, and I take music lessons in school. I am in the girls' glee club and sing first soprano. We appear publicly and sing for different occasions. In music class we study the lives of the different composers and write themes on them, which is very interesting.

From your friend, GERTRUDE ANDERSON (Age 13),

DEAR JUNIOR ETUDE:

I am eleven years old and have been taking music lessons two years, going forty miles twice a week for my lessons The other day I played for the assembly of two hundred at the high school where I attend. My schoolmates gave me a very decided encore, which took me so by surprise that I could remember nothing to say, play, or dô. Finally one of my older classmates put me up on a desk and helped me to bow.

From your friend,
GILBERT WOODSIDE (Age 11),
New Mexico.

DEAR JUNIOR ETUDE:

I have been taking music lessons for five years, and I practice an hour a day. My teacher often has recitals, and I have played in every one of them since I began lessons under her. In the future I hope to be a pipe organist. We have a pipe organ in school, and I play on it every day for singing, which we have every morning.

From your friend. BEATRICE EISENHAUER (Age 13), Pennsylvania

DEAR JUNIOR ETUDE:

Every Friday right after school we go to my teacher's house and learn scales and study examination questions, and it is lots of fun. Five of us go. We take turns playing scales, and we see who can play the most without a mistake. We have three chances, if we make a mistake. Every week one of us plays a memorized

> From your friend, ELEANOR MCMICHAEL (Age 12), Iowa



## JUNIOR ETUDE—Continued



#### JUNIOR ETUDE CONTEST

pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month-"Raising My Musical Standard." contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

#### Checker Puzzle By SHIRLEY BARNWELL

Move one square at a time in any direction and find the names of ten well-known composers. (The same letters may be used more than once.)

В	A	E	V	N	Α	M	С
						Н	
Z	Н	Н	A	N	E	D	D
_						R	
I	0	P	Z	Е	N	0	K
Н	V	T	I	S	I	N	P
C	E	0	Z.	·N	0	L	U
N	M	Α	R	T	D	0	G

Answer to October Puzzle

S-iegfried Ba-C-h Elija-H Sch-U-mann B-rahms Wagn-E-r Ha-R-mony S-T-aff

PRIZE WINNERS FOR OCTOBER Vincent Gracious (Age 10), Ohio. Betty Jane Auer (Age 13), Minnesota. Sophie Brackman (Age 11), Tennessee.

#### Musical Memory

(PRIZE WINNER)

Memorizing is a mental process dependent upon attention, concentration and repetition. Care should be taken in selecting music, so that the mechanical movements do not disturb the mental concentration necessary for memorizing. Rhythm, melody, harmony, as embodied in the piece, must be mastered separately. Until a certain amount of technic is shown, playing without notes should not be permitted.

A pupil who reveals certain individual needs should write, under, direction, exercises to remedy defects and supply essentials. No better means of cultivating the memory could be devised; for such exercises would have an individual meaning and remain so impressed upon the mind that pieces containing them would more easily be committed to memory. We may then conclude that, first, we should attain a definite mechanical movement, technic, and then expression. We shall then have a musical memory.

WALLACE NEILSON (Age 14), Pennsylvania.

HONORABLE MENTION FOR OCTOBER PUZZLE

Nun Taylor, Miriam Revine, Alberta Laurer, Vincent Taylor, Ethel Koedle Marian Anders, Helen McMany, Laurence Anabelle Gray, Estelle Higginson, Margaretta Mason, Ann Thompson, Mary Ellen Mokley, Gril Sheppard, Robert Winters, Myrtle Rachton, Margaretta Thompson, Meta Sim-tay, Janet Anderson, Rachel Wagenheim.

THE JUNIOR ETUDE will award three Office, 1712 Chestnut Street, Philadelphia. Pa., before the tenth of January. Names of prizes winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

#### Musical Memory (PRIZE WINNER)

In our school there is a Musical Memory Contest every year, and we study during the whole year for it. We have to know the name of the piece, the name of the composer and what time it is in, and whether it is a gavotte, or a waltz, or a minuet, or a march. Some people can remember music the first time they hear it, but others have to hear a piece over and over before they can recognize it. Some people can hear a piece once; and then, if they hear it again a long time afterwards, they can remember what it is. A good musical memory is a great help in their music study.

BARBARA JEAN HULL (Age 9), Illinois.

Musical Memory (PRIZE WINNER)

The memorizing of music, besides developing our minds, helps us to become better acquainted with the music we so dearly love. In the study of music each piece of great importance should be memorized so as to increase our musical memory. After memorizing a few pieces of some length, you will be surprised to find memorizing becoming natural and a great pleasure. It takes concentration to memorize thoroughly; and this, with constant practice, will help us to reach our goalto become great musicians. Let us then help to develop our minds, as well as our Musical Memory, by memorizing our music. Let us remember that pieces that can be played from memory and with ease and comfort will give great pleasure to others as well as to ourselves.

MARY ELIZABETH JARNAGIN, (Age 12), Tennessee.

DEAR JUNIOR ETUDE:

I have taken piano lessons for two years and have not missed a lesson so far. I have studied major and minor scales and am now doing the major scales chromatically, both in parallel and contrary motion. I am also having chord work for wrist. County music teachers come to our school every week and give free lessons. We have a chance to learn both wind and string instruments, and also singing. I be-long to the girls' glee club and to the mixed chorus. This spring our county had a contest and our school got third

From your friend, LYDIA STINE (Age 14).

HONORABLE MENTION FOR OCTOBER

ESSAYS

Pauline Keller, Lois C. Menard, Mildred Carroll, Wilma Mitchell, Vivian Taylor, Cecile Trumpler, Ethel Keeble, Natalie Murdock, Emily Ann Coffman, Margaret Ann Gillham, Mary Ellen Mokley, Dorothea Welbrand, Virginia Coleman, Marian Stillman, Edna Jackson, Helen Wagner, Harriet Simpson, Paul Kecham, John Drayman, Elmer Bunting.

### Can You Afford to Omit Stage Deportment?

By GLADYS M. STEIN

examples of the way to do and not to do the thigh, the arms swinging in rhythm

At the first recital the pupils hurried across the stage, sat down at the piano from the inside of the piano seat and began to play immediately. As soon as they finished the last note of their pieces, they arose abruptly and hurried off the platform. The program was well played, the piano excellent, the room comfortable, but something was lacking, and the audience noticed it.

At the second recital the pupils came across the stage slowly, made a graceful bow at the correct distance from the piano, walked around the outer side of the piano bench and sat down. They waited a few seconds before starting to play. At the close of the composition, they quietly arose, made their bows and left the stage. While they were not any better trained musically than the pupils at the first recital the finish of their stage manners pleased the audience.

The following directions will teach the child exactly how to conduct himself every second he is on the platform.

1. Stand so that an imaginary line could fall from ear through shoulder, hip and instep, with the weight well forward on balls of the feet which are kept close together. An excellent exercise for correct position is to stand against a perpendicular line, touching with the nose and toes, letting the chest but not the abdomen come forward and touch the line. The line of the body should be this / , not this | nor this .

2. Stand in front of a chair so that one foot can be drawn back until the leg touches the chair:



Incline the body forward and the head backward, and slowly lower the body into the chair. The practice of this exercise will cure pupils of the habit of dropping into the chair carelessly. Rise by putting one foot forward.

3. Nothing gives such an impression of dignity, grace and breeding as does a correct walk. The correct walk consists of a straightforward step, heels on a line at

Two recitals recently given furnish good each step, the main movement coming from with the walk. The step should be one and one-half times the length of the foot

The man's concert bow is made with the toes and heels together. He should bow over both ankles, making a half moon from head to toes. His arms should be devitalized at his sides and his eyes focussed on the back of the auditorium.

The woman should stand with the toes of one foot straight forward carrying the weight, the other foot advanced forward. She should bow over the ankle of the for-



A half moon is made from head to toes. The arms are devitalized at the sides. The difference between a man's and a woman's bow is that the man keeps heels and toes together and bows over both ankles while a woman bows only over the ankle of the forward foot.

Pianists enter the piano seat from the side next to the audience. Bows should not be made too far back from or too near to the front of the stage. The center of the stage is about the correct distance. At a small studio recital, where there

are not printed programs, the pupils should announce the names of their pieces and the composers after they have made their bows. This trains them to speak before an audience. Besides everyone enjoys listening to a piece more when he knows the

The study and practice of these rules will be of help to both teachers and pupils at all times. For a gracious and poised manner is as useful in every day life as it is on the concert stage.

#### I Made My Mark

TO THE ETUDE:

I made my mark in music when I was a child—I'll tell you about it.
Loving music and having no instrument on which to play, I took a ruler, pin and my mother's best stand. Then I marked off the keys. Next I made believe that I was playing.

My imagination supplied the music.

I soon got a plane and am new a successful teacher.

BERTHA L. JOHNSON.

# Choirmaster's Guide

FOR THE MONTH OF MARCH, 1929

	(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are ear					
Date	MORNING SERVICE	EVENING SERVICE				
T H I R D	PRELUDE Organ: Idylle	PRELUDE Organ: In the Gloaming Harrison-Barnes Piano: When Shadows FallRoberts Magnificat and Nune DimittisSimper  ANTHEMS (a) The Souls of the Righteous Marks (b) Search Me, O GodShelley  OFFERTORY Just Bide a WeeForman (A. solo)  POSTLUDE Organ: Postlude MarchSchuler Piano: Processional MarchFrysinger				
T E N T H	PRELUDE Organ: Plaint	PRELUDE Organ: Who is SylviaSchubert-Barnes Piano: Peace of EveningFoerster  ANTHEMS (a) Safely Through Another Week Berwald (b) Shadows of the Evening Hour OFFERTORY When I Survey the Wondrous Cross (Duet) Hope  POSTLUDE Organ: Postlude in DSheppard Piano: Nocturne No. 5, in B-flat.Field				
SEVENTEENTH	PRELUDE .  Organ: Short PreludeHopkins Piano: The AwakeningEngelmann  ANTHEMS  (a) Jesus, the Very Thought of Thee Shelley (b) The White ComradeNevin  OFFERTORY  Our Blest RedeemerJones (Duet)  POSTLUDE  Organ: Grand Choeur in CMaitland Piano: Coronation MarchMeyerbeer	PRELUDE Organ: Old PortraitCooke-Mansfield Piano: Coming of SpringPalmgren  ANTHEMS  (a) Father, Within Thy House We KneelShirley Dean Nevin (b) Saviour, Breathe an Evening BlessingGordon Balch Nevin  OFFERTORY The Lord is My SalvationKountz (B. Solo)  POSTLUDE Organ: ElegieSheppard-Mansfield Piano: March of the Nobles Lumley-Holmes				
T W E N T Y - F O U R T H	PRELUDE Organ: To SpringGrieg-Barnes Plano: Chanson TristeTschalkowsky  ANTHEMS (a) Ride On In MajestyBaines (b) CalvaryRodney  OFFERTORY I Shall Be SatisfiedHyatt (A. solo)  POSTLUDE Organ: Short PostludeHopkins Plano: Triumphal MarchKroeger	PRELUDE Organ: There is a Green Hill Gounod-Barnes Piano: Chant du SoirBorowski  ANTHEMS  (a) Thou Wilt Keep Him In Perfect PeaceMatthews (b) My God, My Father, While I StrayMorrison  OFFERTORY  More Love to TheeDay (S. solo)  POSTLUDE Organ: Vésper RecessionalSchuler Piano: Evening WhispersPalmgren				
T H I R T Y F I R S T	PRELUDE  Organ: Theme from Symphonie PathetiqueTschaikowsky-Barrell Entrée du Cortège Barrell Piano: Monastery Bells Wely  ANTHEMS  (a) The Lord Now Victorious Mascagni-Greely (b) Alleluia! Christ is RisenStults  OFFERTORY  Agnus DeiTolhurst (Violin, with Organ or Piano)  POSTLUDE  Organ: Allegretto Scherzando Erb Piano: Minuet Beethoven-Burmeister	PRELUDE  Dawn of Peace				
	Anyone interested in any of these examination upo	works may secure them for on request.				

By H. J. STEWARD Masterly arrangements of compositions by celebrated composers and an interesting, original sonata, in four movements, that is being played by the foremost concert artists. Price, \$2.00

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ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By Edgar Alden Barrell

Hungarian Dance Tune (from Rhapsody No. 2) by Franz Liszt.



2) by Franz Liszt.

The piece from which this little arrangement is made is long and difficult, so difficult that great pianists use it on their programs as a "show piece." Mr. Garland has taken the very nicest parts of it and presented them in a way that children will like.

The Hungarians—and Franz Liszt was of that nationality—are a fiery race; high, and so their music is of a fiery character, too.

The first marks you will spy, when you start to play this composition, are the accents for the right hand: these are shown by a V on its side, placed over certain notes. It is very necessary to observe these accents, in order to bring out the melody.

Almost all the notes in the first part of the dance are to be played in a short, choppy style-staccato this is called, as we are sure you will remember.

Ask your teacher about the influence of gypsy

remember.

Ask your teacher about the influence of gypsy life on the music of Hungary.

Vivace means lively, and is pronounced, not the way you would think, but Vee-vah-chee.

There is a story of Franz Liszt's life in another column of the Junior Etude.

#### Tommy's New Drum, by M. L. Preston.

Tommy's New Drum, by M. L. Preston.

What excitement a new drum is! Generally when a boy gets one he beats it and beats it, until the neighbors are nearly ready to beat him. Tommy was no exception to the rule, and when Mrs. Preston heard him she thought she would show us the tune to which he was marching.

It is a good march, full of melody, and so easy that we shall not have to warn you not to make mistakes.



Music of the Breeze, by Mathilde Bilbro.

The great English poet, William Shakespeare, who lived so many many years ago, said that there is music in all nature—in brook, birds, breezes, everything. Miss Bilbro—of whom you are so fond, on account of her Priscilla pieces and her many other fine compositions—agrees with Shakespeare, and she has set to work to ell the children of the Junior of these melodies of the out-

of-doors. You have all heard the murmuring of the breeze. Didn't it sound to you just about the way Miss Bilbro tells us it did to her as it came blowing ever so softly through the pine boughs?

In measures five and six of the breeze's song there is a chance for "thumb under."

Be sure to make the eighth notes in the right hand very even indeed.



Daffodils Waltz, by Frederick A Franklin.

Here is a graceful dance in D Major,\* arranged for rhythmic orchestra. Now that you have found out how much fun it is to be a part of these orchestras, we are sure you will look forward each month with especial eagerness to the coming of the Junior Etude. If you keep at it, your rhythm will you will never make a mistake in counting time. At the end of the first part of this piece the tambourine has a chance for a nice roll, and my! the boy or girl who is in charge of this instrument will certainly enjoy that.

#### Chatterbox, by Mari Paldi.

Chatterbox, by Mari Paldi.

Allegretto means "rather fast," but not nearly so fast as allegro. The editor of the music has told you, on the copy, that a quarter hote should equal 108, and this will decide at once the speed of the piece, that is, if you and your teacher have a metronome, as you certainly should have. The middle section is a study of the slur. Since you know all about slurs, it ought not to worry you very much.

A chatterbox is a boy or girl who talks almost incessantly. Some do.



Sunday, by Richard J. Pitcher.

You will all enjoy this Sabbath scene by the well-known English composer. It has a hard left hand part, but when you learn this, the rest is not bothersome. The lovely hymn tune, whose first line is, "O God our help in ages past," appears at various points in the piece, and gives a mood and loftiness that will make you like to practice it. The great German composer, J. S. Bach, wrote a memorable organ fugue on this same hymn. Your teacher will explain to you what a fugue is.

#### A Hobby Worth Riding

To The Etude:

Being much interested in the letters from Etude readers who began music study late in life I wonder if any of them would be interested in my "musical history," as I am also an adult beginner.

I grew up in Europe in a musical atmosphere, but, when a child, had no music lessons nor even made music except to sing by ear. I won my first prize for singing when I was fourteen months old, so I must have always had a gift for music.

At the age of fourteen or fifteen, when so many girls begin music lessons, I was the victim of an accident which left me slightly crippled; also I lost the hearing of one ear, so had no music lessons then, either. Later we moved to the country.

It was not until music came to the country and my own children began lessons that I took up the study of an instrument. I was then thirty-one years of age. One of our children took violin lessons, and I picked up from him all I could. Not only did I have to learn all about the violin, but also all about notation, time values, and indeed the whole musical vocabulary.

I studied along with the child for two years and then went to a teacher who, after giving me six lessons, admitted me to her students' orchestra. I don't think I would ever have been able to hold my own in the students' orchestra, even as a second violin, if I had not been living in a musical atmosphere when I was a child. But I always knew where the orchestra was playing and could put in the bits I was technically able to play in perfect time. The crescendos, accelerandos, diminuendos and ritardandos I seemed to know from "habit," although, sometimes I never had seen the music before. So, when, as a child, I used to hear bands and orchestras play those compositions so much, I must have been listening with my ears instead of just with my emotions.

with my earl instead on the control of the control

like to help along a beginner who has some talent but would not have a chance to take lessons otherwise.

INTERESTED READER

### Answers to Can You Tell? Group No. 20

SEE PAGE 8 OF THIS ISSUE

1. December 24, 1871, at Cairo,

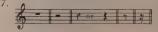
Egypt. 2. E, D-sharp, C, B, A, G, F-

sharp, E.

John Knowles Paine, because, while filling the Chair of Music at Harvard, he trained so many of our leading com-

4. Explosive accent on a tone

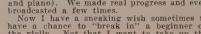
a sudden emphasis quickly fading.
Mendelssohn.
Literally, "a wreath of songs"; adopted as a name for a German singing society.



8. The end. 9. F.

10. Charles Wakefield Cadman.

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#### DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

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### MUSIC OF THE BREEZE

MATHILDE BILBRO

One day when I was wand'ring Within a pine-grove sweet I heard a little ringing Fall soft as Fairy feet!
A quiet ting-a-linging,

Whence came that little ringing? A vagrant breeze was singing.
'Twas like a lark, high-winging,
Or silver bells a-ringing
Within that pine-grove sweet.



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# TOMMY'S NEW DRUM

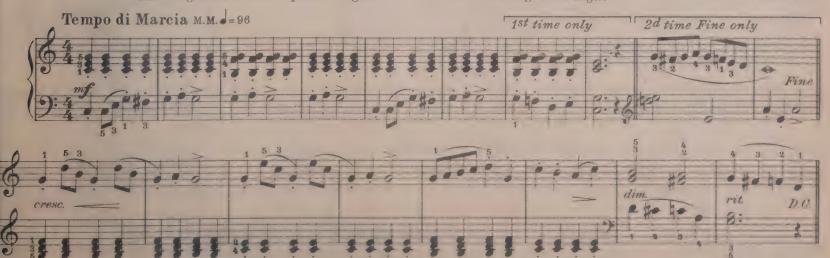
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Grade 14.

Tommy has a big new drum
The neighbors think it quite a fright

He loves to play it, thrum, thrum, thrum, From morning until night.

M. L. PRESTON



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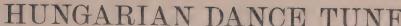
Other Music Sections in this issue on pages 3, 35, 39.

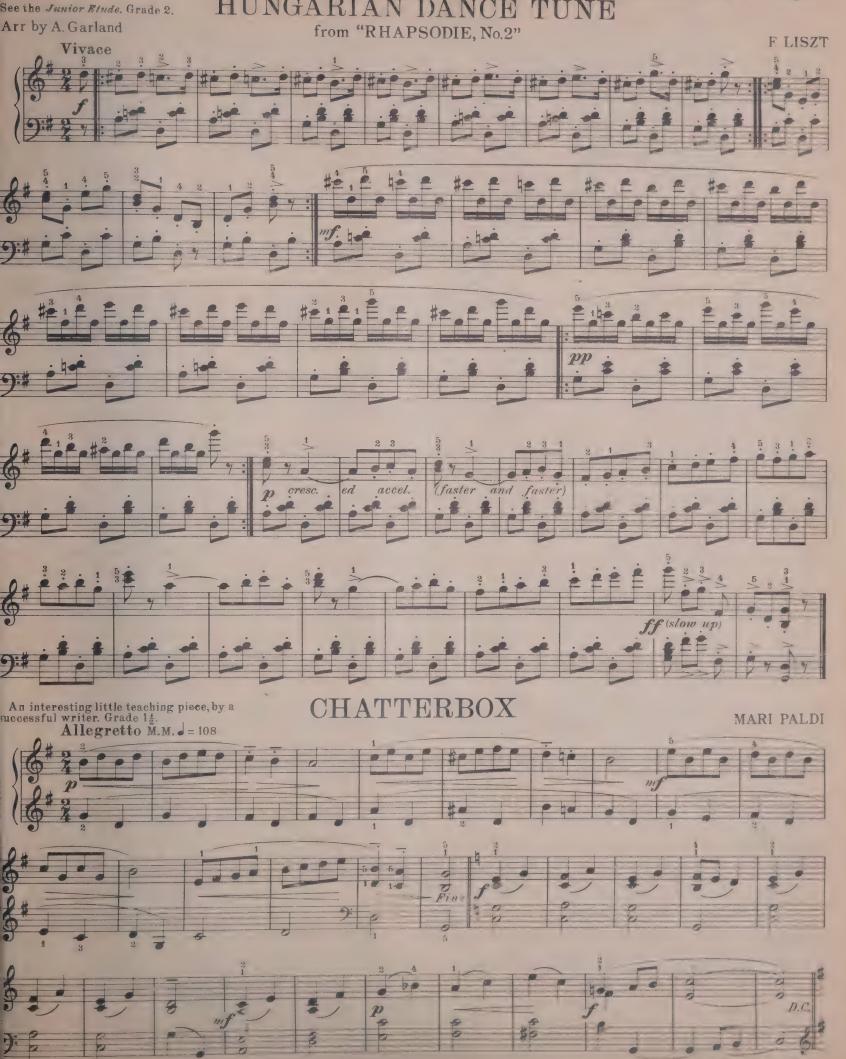
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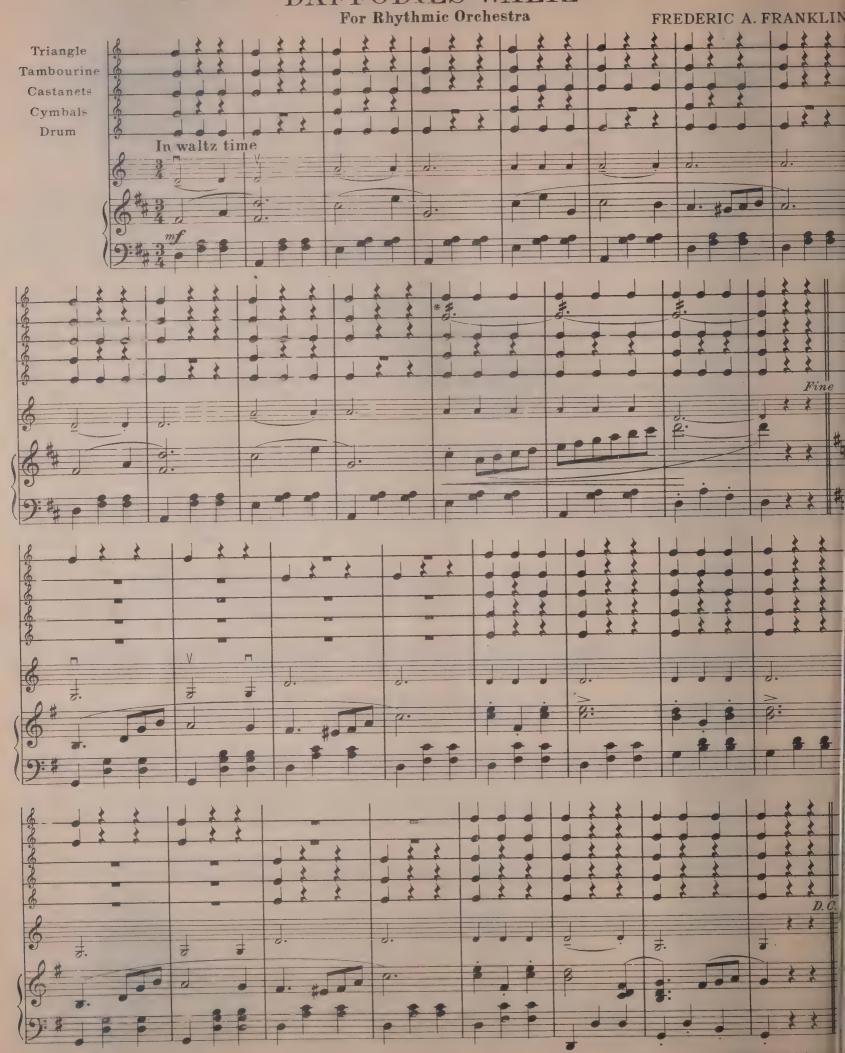
### SUNDAY

Introducing imitations of Church Chimes, and organ effects. Grade  $2\frac{1}{2}$ . Introducing the Hymn Tune "St. Anne" RICHARD J. PITCHEI Allegro M.M. = 108 "St. Anne" ben marcato il canto cresc. "In church" (like an organ "St. Anne" past, Our hope for help in 0 God, our a - ges home. blast And ter - nal our Our from the storm-y shel - ter come cresc.





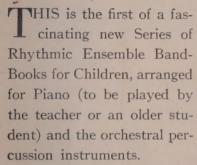
### DAFFODILS WALTZ





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By ANGELA DILLER and KATE STEARNS PAGE



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#### "Old Dobbin" Gives a Hint

#### By ETHAN W. PEARSON

"JUST A MINUTE!" remarked the teacher distribution of weight meant, and the ple the way you bring out the melody in that melody, in the upper notes and then in chord passage. It could be remedied by lower, of the full chord passages mark more relaxation plus controlled arm

weight.
"You remember noticing the farmer's old nag waiting patiently in front of the country first some melodious hymn like Nea try store for his long-winded master? Pic- My God to Thee or Wonderful Words ture how he stood, one hip highly ele- Life. Let him bring out the soprano fi vated, bearing most of his weight on that one hind leg, then, after a while, shifting the burden over to the opposite leg. Treat your thumb and fingers in like manner and try those passages once more.'

"If the old horse can get the idea, I good number with which to experime can!" said the student as he turned to Also, Moszkowski's Thema. the keyboard. He still remembers the sudden change in tone quality that came from add greatly to the beauty of the perfor realizing fully what relaxed yet controlled ance and the pleasure to be derived from

"There's a slight restriction in ure he took in hearing the full, singi

-152 in Beethoven's Waldstein Sona

With this thought in mind let the read then the alto. Let him try the tenor in left hand and then in the bass. Next him apply this idea to the octave as pressed by MacDowell in From an Ind Lodge. Brahm's Waltz, No. 15, will be

Applying this principle in all playing v

#### Musical Books Reviewed

Principles of Musical Education
By James L. Mursell
This volume might be called "Music Under a Microscope." If it can be accused of vivisectional tendencies it can also be excused on the grounds that it uncovers, in such examination, defects that can be revealed only by the piercing knife of a psychoanalyst. We must expect, therefore, to see music rather ferrifyingly exposed. But we shall discover, if we do not turn our eyes superstitiously away, many a remarkable fact pertinent to our own musical existence.

Publishers: The Macmillan Company.

Price: \$1.80.

Pages: 300.

## Critical and Documentary Dictionary of Violin Makers Old and Modern By Henri Poidras

BY HENRI POIDRAS

TRANSLATED BY ARNOLD SEWELL
THOSE who have in their possession violins labeled "Stradivarius" should get this book. Those who believe a Maggini, a Guarnerius, a Hopf or a Stainer violin lies dust-collecting in their attics should look over these pages. And those who are possessors of one of a thousand different makes with curiosity-inspiring labels may make discoveries here that are worth while. A most complete listing of violin makers of all countries and centuries. Publishers: Rouen, Imprimerie de la Vicomté.

comté.
Thirty-six plates, exclusive of text.
Current edition, \$7.50.
300 pages.

Tchaikovsky Orchestral Works
Romeo and Juliet, Piano Concerto No. 1 in
B-flat minor; Symphony No. 4, in F minor,
Suite from the Ballet "Casse-Noisette."

By Eric Blom

By Eric Blom

What the score is to the opera these analyses are to the orchestral works of Tchaikovsky. The author cleverly points out the curious aspects of the compositions, the pounding of the nails in the coffin, the duet that becomes a duel—but they are not left as so many isolated phenomena. They are rather gathered together, generalized about and used, finally, to sum up Tchaikovsky's peculiar characteristics.

Mr. Blom has a brilliant way of making us notice what he has noticed, for instance, the lapse of the celesta in the Dance of the Sugar-Plum Fairy "sounding like an actor who suddenly forgets his part in the play and addresses the audience with a shallow remark of his own."

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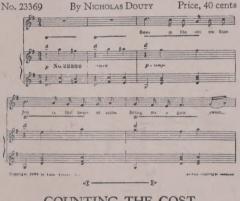
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leading masters in London and in Germany, after which he taught piano and violin in Aberdeen, Scotland. At this time Mr. Borowski had begun to publish smaller compositions for piano and violin, and somewhat later his compositions won strong commendation from Grieg, Leschetizky, Sauer and other renowned masters.

In 1896, he came to America as Director of the Chicago Musical College and his connection with this institution was continued in various capacities until 1925, when he resigned to devote himself to private teaching and to composition—a field in which he has been singularly successful. Mr. Borowski's artistic ability has been reflected in his fine list of masterly compositions, both vocal and instrumental, many of which have gained high rank among the works of contemporary composers. the works of contemporary composers.

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